BBC

Steven Moffat on Dalek creator **DAVROS**!

Who is **THE GIRL WHO DIED**?

DOCTOR WHO

ZINE™

8 EXTRA PAGES FREE!

In a world full of shape-shifters...

WHO CAN YOU TRUST?

We preview the epic two-part adventure
THE ZYGON INVASION & THE ZYGON INVERSION
featuring brand new photos – inside!

9 770957 981059 92>

Panini magazines

ISSUE 492
December 2015
UK £4.99 | US $9.99

BBC

DOCTOR WHO FESTIVAL

13 – 15 NOVEMBER 2015 LONDON EXCEL

GET INSIDE THE ADVENTURE

PETER CAPALDI
MICHELLE GOMEZ
MARK GATISS
PRODUCTION VILLAGE
DRAMA SCHOOL
OFFICIAL MERCHANDISE
COSPLAY SHOWCASE

STEVEN MOFFAT
INGRID OLIVER
LATEST FILM SETS
MEET THE WRITERS
COSTUMES & PROPS
THE FAN CHALLENGE
PHOTO OPPORTUNITIES

PLUS MUCH MORE

BOOK YOUR TICKETS TODAY

DOCTORWHOFESTIVAL.COM

0871 386 1125

(CALLS COST 10P PER MINUTE PLUS NETWORK EXTRAS)

SATURDAY TICKETS SOLD OUT

See

Artists and activities subject to change

BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide Limited.

BBC

GET INSIDE THE ADVENTURE THIS NOVEMBER!

The official Doctor Who Festival takes you behind the scenes of your favourite sci-fi programme.

A fantastic full day out for fans of all ages, the Doctor Who Festival will provide you with a unique insight into how the show is brought to our screens. Hear from the cast and crew and discover all the secrets to the show at this extravaganza.

Not to be missed by any Doctor Who fan, and with Saturday already SOLD OUT, make sure you don't miss out and book your tickets today!

Photo Opportunities with Cast and Writers – strictly limited!

P.O.S. TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

Iconic On Set Photo Opportunities

Love an explosion? See special effects shows with SFX Supervisor Danny Hargreaves

See a monster created before your very eyes! Prosthetics demos by Millennium FX

Official Costumes and Props displays

Tickets include exclusive access to three 45-minute main theatre sessions, giving you a chance to get closer than ever before with the stars of the show as well as the experts who created the storylines.

MEET THE CAST

Featuring the Doctor himself, Peter Capaldi and stars of the latest series, Michelle Gomez and Ingrid Oliver

MEET THE WRITERS

Led by Steven Moffat featuring the Series 9 writers including: Mark Gatiss, Catherine Tregenna and Jamie Mathieson

THEATRE SHOW 3

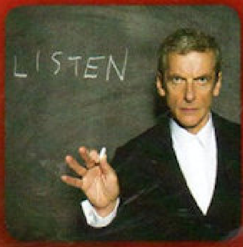
To be announced...

Get further behind the scenes in the three Main Theatre shows

Experience a day in the life of a production member in the Production Village

Ever wanted to learn the techniques and secrets the actors use in the filming of Doctor Who? Find out in the Drama School

Calling all cosplayers! Join the Cosplay Showcase



Test your knowledge in the ultimate Fan Challenge

Official Merchandise the shopping village. A Whovian heaven!

Cast and crew appearances include: Peter Capaldi, Michelle Gomez, Ingrid Oliver, Steven Moffat, Mark Gatiss, Danny Hargreaves, Nick Briggs, Catherine Tregenna, Sarah Dollard, Paul Harness, Toby Whithouse, Jamie Mathieson with more special guests to be announced.

For more information and to book tickets visit
DOCTORWHOFESTIVAL.COM

Pull to **OPEN**

PREVIEWS

18 THE GIRL WHO DIED
20 THE WOMAN WHO LIVED
22 THE ZYGON INVASION & THE ZYGON INVERSION

INTERVIEWS

32 TOBY WHITHOUSE
52 KATE WALSHE Millennium FX

FEATURES

26 BACK TO SKARO!
60 DOOM COALITION

REGULARS

6 ASK STEVEN MOFFAT
7 GALLIFREY GUARDIAN
9 BEYOND THE TARDIS
11 PUBLIC IMAGE
14 GALAXY FORUM
39 COMIC STRIP *The Highgate Horror* Part One
51 RELATIVE DIMENSIONS
62 THE FACT OF FICTION *The War Games* Episodes Five-Ten
74 THE DWM REVIEW
84 CROSSWORD & COMPETITIONS
86 COMING SOON
90 WOTCHA!

DOCTOR WHO
IMPOSSIBLE WORLDS
WHONIVERSE
DOCTOR WHO
DOCTOR WHO
THE UNDERWATER MENACE
STINGRAY
THUNDERBIRDS
CAPTAIN SCARLET
84
WIN!

DOCTOR WHO MAGAZINE

EDITOR TOM SPILSBURY **DEPUTY EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON
EDITORIAL ASSISTANTS MARK WRIGHT, EMILY COOK

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executives JESS BELL, BECCI IRELAND

BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Thanks this issue to: John Ainsworth, Chris Allen, Ian Atkins, Andrew Beech, Ken Bentley, Richard Bignell, Mark Bonnar, Nicholas Briggs, Kate Bush, Peter Capaldi, Jenna Coleman, Gavin Collinson, Emma Cooney, Sandra Cosfeld, Russell T Davies, Albert DePetrillo, John Dorney, James Dudley, Caroline Dunk, Barnaby Edwards, Matt Evenden, Simon Fisher-Becker, Mark Gatiss, Peri Godbold, James Goss, Scott Gray, Toby Hadoke, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Peter Harness, Marcus Hearn, Clayton Hickman, John Kelly, Jamie Mathieson, Paul McGann, Christine McLean-Thorne, Ceri Mears, Brian Minchin, Russell Minton, Steven Moffat, Hattie Morahan, Jonathan Morris, Kirsty Mullen, Stephen Nicholas, Matt Nicholls, Tom Nichols, Andrew Pixley, Marc Platt, Simon Power, Jason Quinn, Roshni Radia, Julian Richards, Justin Richards, David Richardson, Gareth Roberts, Steve Roberts, Edward Russell, Gary Russell, Michael Stevens, Ed Stradling, Catherine Tregenna, Mike Tucker, Paul Vanezis, Nicola Walker, Kate Walshe, Toby Whithouse, Anneke Wills, Julian Wyth, Catherine Yang, BBC Wales, BBC Worldwide and bbc.co.uk

madison bell INDEPENDENT MEDIA SELLING

Like our page at: www.facebook.com/doctorwhomagazine **EMAIL:** dwm@panini.co.uk **WEBSITE:** www.doctorwhomagazine.com
Follow us at: www.twitter.com/dwmtweets

Advertising Madison Bell **Telephone** 0207 389 0859 **Email** jack.daly@madisonbell.com **Subscriptions telephone** 01371 853619 **Email** dwhomagazine@escosubs.co.uk

"Most of the Viking names are authentic, but I did make one up, which you might spot!"

Letter from the Editor

Welcome to another **DWM**, where we've given you an extra EIGHT pages above the usual 84, but we've still managed to keep our price at the regular £4.99. The truth is, we just had so many good things we wanted to include this month, and we just couldn't quite squeeze it all in – so the nice people at Panini agreed we could take on the extra expense in order to give you a bit more for your money. So hurrah for them.

As I write these words, only the first episode of the new series has been broadcast – but you'll presumably be much further ahead than me, having just seen the conclusion of *Before the Flood*. Fortunately for me, I've already travelled even further ahead in time and seen right to the end of the season.

While I was in the future, I picked up this copy of **DWM**, and read this editorial – which has saved me a fair bit of time, to be honest. At this moment, we only have ten minutes to go until our print deadline, but at least I can just copy out my own words from the finished issue in front of me, rather than have to actually think of anything myself.

Anyway. There's just enough room for me to tell you that the **DWM** team will be at the *Doctor Who* Festival next month, so do pop over to our stall and say hello. We're mostly very friendly, although you might not want to get too close to *Doctor Who Adventures* editor Jason Quinn.

(Sorry Jason, I'm just copying what it says here...)

Tom

Doctor Who Magazine™ Issue 492 Published October 2015 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. No hairy Viking raiders have been harmed in the preparation of this magazine. Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

MIX Paper
FSC FSC® C010219

Ask **STEVEN MOFFAT**

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"Davros is unique. He has a quality that's possessed by no other famous villain I can think of."

■ **DANNY JACOBS asks: How long had Bors been a Dalek secret agent for? Why didn't he inform Davros and the Daleks of the Doctor's whereabouts sometime during the three weeks he was in Essex in 1138?**

Ah, poor old Bors. I love Bors, why was I so mean? In fact, Bors wasn't an agent all along, he was a perfectly innocent helper to the Doctor. But when Colony Sarff sent a snake agent to wrap round his neck, that snake bit him. Sarff's venom is full of the Dalek conversion nanogenes that we saw in *Asylum of the Daleks*. From that point on – but only *then* – Bors was a Dalek agent. But I like to think, a few minutes later, he recovered, yanked the eyestalk out of his forehead, and ate it like a toffee apple.

And yes, since no-one's asked, Sarff is an old Welsh word meaning snake.

■ **ISABELLA HEAVENS asks: At what point did Davros realise that it was the Doctor who he met on the battlefield when he was a little boy? Is it perhaps like in *A Christmas Carol* when Kazran's memories only come to him when the Doctor visits his past?**

At the start of Episode 2, you hear Davros saying "It took me so long to realise it was you..." Davros has always known that some grumpy old Scotsman saved him on a battlefield, but he had no reason to think much of it, or dwell on that memory. When he met the Doctor again, many years later he had no reason to connect the two men. Only in his sickness, brooding on the past, and watching all his old videos (did you notice them all on the screen – it was like my bedroom in there) does he start to wonder if the man who saved him, was his ancient enemy. And when he looks out that strange device the Scotsman gave him (probably in his mum's attic), he realises it was true.

That wasn't my problem writing it, though. My problem was that this meant they had conflicting memories of the encounter, throughout the episode. The Doctor thinks he abandoned the boy, because in his timeline, he hasn't saved him yet. But from Davros' point of view, he already knows that he owes his life to the Doctor. That's why the old fascist keeps banging on about compassion being the Doctor's weakness – he thinks the Doctor was wrong to save him, that it was the tactical error of a soppy old liberal. If you ever watch it again (oh, go on, why not), keep an eye out for this. The Doctor is ashamed because he was weak and abandoned a child in danger. But Davros thinks he's ashamed because he saved a future enemy. Two very different ideas of what constitutes a weakness – in a way, that's the basis of argument they've been having from the very beginning.

Poor Bors. Let's hope he got over his headache.

One more thing, while I'm here. Terry Nation was a genius, and that's not said often enough. To invent the best-ever *Doctor Who* monster (and therefore the best-ever sci-fi monster, we all cry as one!) wasn't enough for him. Oh no, he had to go and invent the best-ever *Doctor Who* villain. Davros is an amazing piece of work, and for a long time (as I prepped for the writing) I couldn't work out why. The fact is *every* Doctor/Davros scene is electric. Don't listen to the moaners, all the Davros stories are absolutely first rate, and the highlight of every single one of those classics, is the moment when the old enemies come face to face. Somehow, Terry Nation set up a dynamic between them so sparky, so explosive, it can't help but work. Just stick those two in the same room, and they blow the walls off.

But why?

I think it's this. Davros is unique among villains. He has a quality that's possessed by no other famous villain I can think of.

And I'm going to stand here for a moment, whistling nonchalantly. Consider me mooching. I'm giving you time to figure it out for yourself (you'll be quicker than me, I'm sure.) Go on, cover the rest of the page and choose a word to describe Davros that makes him unique among villains. No cheating now.

Ready? Okay, here we go. The word, I think, is *sincerity*. He means it. According to dark and terrible lights, he has absolute integrity. So often when soppy old liberals like me start writing a villain, we just make them a compendium of the worst possible qualities: they are vain, treacherous, weak, petty. Fools for the Doctor to stomp over and deride. But Davros is clever, determined, eloquent, selfless, passionate, heroic in his dreadful way – and, of course, quite astoundingly evil. He, rather than the Master, is our hero's eternal opposite. For the Doctor, survival of the fittest is a clarion call to protect the weak – for Davros it is a good reason to eliminate them. It's horrible to contemplate which of them Mother Nature would agree with – the poet or the pragmatist.

And that's why they fascinate each other. More than conquest, more than power, what Davros wants is to sit the Doctor down and make him see that he is wrong. And somehow, perhaps less willingly, the Doctor wants to do the same.

It takes a hell of a bit of writing to set that up, so respect across the years to Terry Nation. My mother-in-law was his agent, you know!

And if you're interested in writing, there's a great lesson here. And before you get cross, I'm not trying to sound clever – believe me, I'm a keen student of my own staggering array of mistakes. If you write a character who fits in a box marked Villain (or Hero, for that matter), you're not doing your job. Start again. Because there's an alternative to writing a villain: it's called writing properly.

Oh, I'm preachy today, I think I'd better shut up. And the **DWM** readership sighs in giddy relief... **DWM**

The Doctor and Davros have the first of many debates.

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Jenna waves goodbye

Clara Oswald actress Jenna Coleman has announced that she's left *Doctor Who*. She made her shock announcement on Friday 18 September, during a live interview with Nick Grimshaw on BBC Radio 1.

"I have left the TARDIS," she told DJ Grimmy. "I've filmed my last scenes. It was emotional. It's been in the works for a very long time. Steven [Moffat, executive producer] and I sat down a long time ago – a year, a year-and-a-half ago – and tried to work out the best place to do it and the best place in which to tell a really good story. So hopefully that's what we've done. And it's going to happen some point this season. Hopefully people will love it. I think it's really cool..."

Jenna confirmed that her next major role will be to star as the young Queen Victoria in a major new series for ITV. No announcement has yet been made as to who – or what – will replace Clara in the TARDIS...

Jenna arrives at the Radio 1 studios on 18 September, with a bit of news to tell DJ Nick Grimshaw...

© REX

The return of the War Doctor!

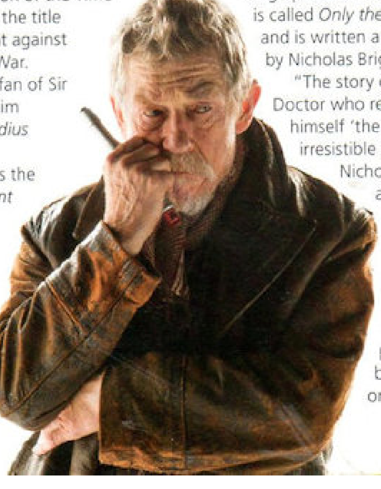
Sir John Hurt, the world-renowned star of film and television, is returning to play his incarnation of the Doctor in 12 full-cast *Doctor Who* audio plays for Big Finish Productions.

The 'War Doctor' previously featured in *Doctor Who*'s 50th Anniversary Special, *The Day of the Doctor*, alongside Matt Smith and David Tennant. Hurt was revealed to be a secret (and therefore un-numbered) incarnation of the Time Lord, who has shunned the title 'Doctor' in order to fight against the Daleks in the Time War.

"I have been a huge fan of Sir John since first seeing him in the repeats of *I, Claudius* in the 1980s and in his Oscar-nominated role as the eponymous *The Elephant Man*," says Big Finish executive producer Jason Haigh-Ellery. "Watching his performance in *The Day of the Doctor* I did find myself fantasising that we might have the chance to work with him at Big Finish – and now two short years later it's happened! Now we have the chance to get to know that character more. We're all in for a hell of a ride as the War Doctor engages in battle. But who are the greater threat – the Daleks or the Time Lords...?"

The audio adventures of the War Doctor will be told over four box sets, each containing three linked hour-long episodes. The first box set is called *Only the Monstrous*, and is written and directed by Nicholas Briggs.

"The story of the Doctor who refuses to call himself 'the Doctor' was irresistible to me," says Nicholas. "Such an engaging character created by Steven Moffat and John Hurt. It's such a privilege to be working on this."



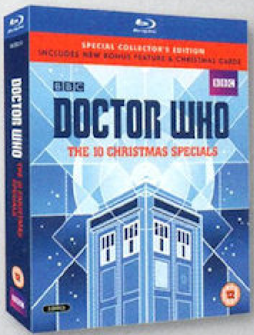
Starring alongside John Hurt is Jacqueline Pearce, who plays Time Lady Cardinal Ollistra – an arch manipulator who is waging the Time War against the Daleks. Jacqueline previously appeared in the 1985 *Doctor Who* story *The Two Doctors*, and is well known to sci-fi fans for her role as Servalan in the cult BBC series *Blake's 7*.

Guest stars for *Only the Monstrous* include Carolyn Seymour, Lucy Briggs-Owen, Beth Chalmers, Alex Wyndham, Kieran Hodgson and Barnaby Edwards, while Nicholas Briggs plays the Daleks. This first box set will be released in December 2015, and will be followed in February by a second box set, *Infernal Devices*, with stories written by John Dorney, Phil Mulryne and Matt Fitton. Volumes Three and Four are currently in pre-production.

After the release of these War Doctor audios, November 2017 will see a prequel box set to the saga called *The Eighth Doctor – The Time War*, which will follow the early stages of the War from the Eighth Doctor's perspective. Paul McGann will reprise his role, alongside various characters introduced in the War Doctor box sets.

DWM at the Festival

■ A stall for Panini's *Doctor Who* titles – **DWM**, *Doctor Who Adventures*, *Doctor Who: The Complete History* and *The Essential Doctor Who* – will be at the BBC's *Doctor Who* Festival at the ExCeL Centre in London on 13-15 November. Copies of **DWM** 493, with a limited-edition cover produced especially for the Festival, will be available over the weekend. See pages 2 and 3 for details of how to book tickets.


SPECIAL COLLECTOR'S EDITION
INCLUDES NEW BONUS FEATURE & CHRISTMAS CARDS
BBC
DOCTOR WHO
THE 10 CHRISTMAS SPECIALS

Christmas Specials

■ A limited-edition box set containing the first 10 *Doctor Who* Christmas Specials from 2005's *The Christmas Invasion* to 2014's *Last Christmas*, will be released on 19 October. The set also includes five illustrated Christmas cards, exclusive bonus features and a booklet. *Doctor Who: The 10 Christmas Specials* is priced £32.99 on DVD and £35.99 on Blu-ray.

Cubible 7 Game

■ *Cubicle 7* has released *The Ninth Doctor Sourcebook*, the latest volume for its tabletop *Doctor Who* Roleplaying Game, which is available now in all good gaming stores and selected bookshops. You can find out more about the *Doctor Who* Roleplaying Game at *Cubicle 7*'s website *www.cubicle7.co.uk*. *Cubicle 7* will be at the *Doctor Who* Festival in London on 13-15 November, where the team will be talking to fans, as well as demonstrating *Doctor Who: The Card Game*, and revealing some sneak-peeks about future *Doctor Who* games.

New from BBC Audio

■ Two more readers have been confirmed for forthcoming titles from BBC Audio. Robin Soans (who appeared in *The Keeper of Traken*, and will also appear in the upcoming episode *Face the Raven*) has recorded 15 December's Twelfth Doctor audio original, *The Sins of Winter*. Meanwhile, India Fisher has recorded the 16 March title *The Shadow in the Glass*, a talking book of the Sixth Doctor novel by Justin Richards and Steve Cole.

India Fisher.

© NEIL GARDNER

Warlord Games

■ Warlord Games has secured the licence to produce a miniatures game based on *Doctor Who*. The tabletop game system will be accompanied by a range of miniatures, featuring characters from the entire history of the series. See *doctorwhominiaturesgame.com* for more information.

Dalek Movies

■ New Freeview channel Moviemix (channel 32) will air the two 1960s Dalek movies next month. *Dr Who and the Daleks* will be shown on Saturday 14 November with *Daleks' Invasion Earth 2150 A.D.* following a week later on Saturday 21 November.

Torchwood Return

■ Big Finish has announced the return of Eve Myles and Kai Owen as husband-and-wife team Gwen Cooper and Rhys Williams in the third release in a new series of *Torchwood* audio dramas. *Torchwood: Forgotten Lives* will be released in November, and can be pre-ordered from *www.bigfinish.com*

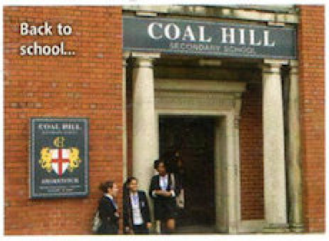
Weetabix Coasters

■ New coasters and posters based on the Weetabix breakfast cereal *Doctor Who* promotions of the 1970s are now available to buy. There are also limited copies of the posters signed by the artist, Gordon Archer. Visit *www.yellowplanet.co.uk* for more details on the range.

Doctor Who to spawn Coal Hill School spin-off series

A new spin-off drama from *Doctor Who* has been announced by BBC Three, to start shooting in the spring, for transmission in the autumn.

The eight-part series of 45-minute episodes is called *Class*, and will be written by the acclaimed author Patrick Ness, known for his award-winning young adult fiction. The series will be set in contemporary London at Coal Hill School – a fictional location shown in the very first *Doctor Who* episode, *An Unearthly Child*, and returned to in 1988's *Remembrance of the Daleks*. More recently Coal Hill School has been shown as Clara's workplace, where she is a teacher. The promotional text for *Class* says: 'Incredible dangers are breaking through the walls of time and space, and with darkness coming, London is unprotected.'



Back to school...

Steven Moffat, who will be an executive producer on *Class* alongside Patrick Ness and Brian Minchin, said, "No-one has documented the dark and exhilarating world of the teenager like Patrick Ness, and now we're bringing his brilliant storytelling into *Doctor Who*. This is growing up in modern Britain – but with monsters."

Of his first television series, writer Patrick Ness says, "I'm astounded and thrilled to be entering the *Doctor Who* universe, which is as vast as time and space itself. There's so much room there for all kinds of amazing stories, and to work with Steven Moffat and Brian Minchin to find a place to tell one of my own has been an absolute joy. I can't wait for people to meet the heroes of *Class*, to meet the all-new villains and aliens, to remember that the horrors of the darkest corners of existence are just about on par with having to pass your A-levels."

BBC Three is due to become an online-only channel by next year, and Patrick Ness suggested on Twitter that each episode of the series would launch on BBC Three's iPlayer service, before receiving a transmission on BBC One. He also confirmed that no casting had taken place yet, but the series wouldn't feature Jenna Coleman as Clara. The drama will be produced by BBC Cymru Wales in association with BBC Worldwide.

Do *you* dare get inside a Dalek?

Doctor Who Experience plays host to Dalek Day

The *Doctor Who* Experience in Cardiff Bay will host a special interactive Dalek Day event on Saturday 24 October.

Visitors will be able to visit the Daleks' home planet Skaro, see the actual Daleks that featured in *The Magician's Apprentice* and *The Witch's Familiar*, and learn how to operate a Dalek. Dalek Day launches the October half-term holidays, where family-friendly Dalek activities will continue from Monday 26 to Friday 30 October. Dalek Day and the half-term activities are free events which are included in the price of a standard admission ticket.

Following this, on Saturday 31 October, the *Doctor Who* Experience will be celebrating Halloween with *Doctor Who* monsters, cosplay and some spooky after-hours activity, including a special screening of *Doctor Who*. Ticket are currently on sale, available from *tinyurl.com/dalekday*

Michelle admires her little Missys

Character Options has added two exclusive Missy figures to its *Doctor Who* range.

When coming face to face with the figures whilst visiting New York, actress Michelle Gomez said: "I absolutely adore my new figure! I can just imagine thousands of Missys taking over the world – one very small step at a time."

The Missy figure is available in two variants; a black jacket version from *Death in Heaven* and a purple outfit version. Standing 5.5 inches tall, the Missy figure includes 18 points of articulation. The heads can be removed and swapped so that both expressions can be incorporated into each outfit, and they both include a teleport accessory and umbrella. Only 4,000 of each figure have been manufactured for the UK market and are available exclusively at *www.character-online.co.uk* for £19.99 each.

Character has also unveiled its brand-new *Doctor Who* Time Squad collection. Ten 2.5" Vinyl style character figurines are available, featuring many characters from past and present series. The figures cost £2.99 each.

Beyond the **TARDIS**

BY **DOMINIC MAY**

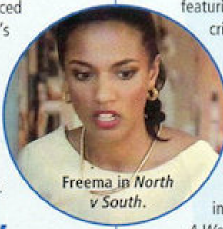
A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Veep Peter

■ **Peter Capaldi**, who last directed 2012's *The Cricklewood Greats*, will helm two episodes of HBO's Emmy Award-winning *Veep*, created by Armando Iannucci.

Jenna the Ambassador

■ **Jenna Coleman** has become an ambassador for charity Place2Be, which provides in-school psychological support to children. She visited Surrey Square Primary School on 16 September. Jenna attended *Flaunt* magazine's Tape London Members Club party on 20 September and appeared on TBS' *Conan* on 28 September. She is filming ITV's eight-part *Victoria* in the North of England, produced by *In the Forest of the Night*'s **Paul Frift**. She is playing Queen Victoria aged 18 through to her marriage to Prince Albert. Also on the royalty front, **Matt Smith** is shooting Netflix's *The Crown*, playing Prince Philip.



Freema in *North v South*.

Jemma in Holby

■ **Jemma Redgrave** will be admitted to BBC One's *Holby City* in early 2016 for six months as Bernie (Berenice) Wolfe, a feisty general surgeon with combat experience. Bernie initially arrives as a patient before finding a new battlefield on Keller Ward.

Andrew's Full Circle

■ On 4 October *Full Circle* writer **Andrew Smith** ran Glasgow's Great Scottish Run half marathon, benefiting the Lily Foundation supporting Mitochondrial Disease research – see *justgiving.com/lilyfoundation/*

Arthur's Time Travels

■ Following the CW's pilot, *DC's Legends of Tomorrow* featuring **Arthur Darvill** as time-traveller Rip Hunter entered full production on 9 September. Compared to the Doctor, Arthur told *Radio Times*, "He's a lot darker, and he's not an alien! He's a human man. And he's got a very specific mission. Yes, they're very different characters." Meanwhile Netflix has announced all *Jessica Jones*' 13 episodes, co-starring **David Tennant** as Kilgrave, will be streamed from 20 November. David narrates *Peter and the Wolf and Jazz*, a big band adaptation of Prokofiev's famous piece and voices the Fugitoid in Nickelodeon's current *Teenage Mutant Ninja Turtles* 13-part story arc.

Christopher Eccleston attends the première of *Legend* in London on 3 September.

©REX

Jones Family Projects

■ *North v South: Long Time Coming* featuring **Freema Agyeman** as criminal underworld kickass Northern Captain Penny arrives in cinemas on 16 October. **Adjoa Andoh**, who was Alicia in Radio 3's *Being Human (The Debate at Valladolid)* on 20 September, plays Peaches in London Tricycle Theatre's *A Wolf in Snakeskin Shoes* until 14 November. **Reggie Yates** presented BBC Three's *Race Riots USA* on 29 September.

Doctors' Doctorates

■ Collecting a Buckinghamshire New University Honorary Doctorate at the Wycombe Swan on 7 September, Sixth Doctor **Colin Baker** said, "To receive an honour like this is something I could never have predicted... It's even more exciting for me personally than the last time I became a Doctor in 1983." *The Next Doctor*'s **David Morrissey** receives a University of Gloucestershire Honorary Doctorate of Arts in November. David has also recently been highly acclaimed for his performance in *Hangmen* at London's Royal Court Theatre, where he appears with **Reece Shearsmith** (*Sleep No More*) and **Simon Rouse** (*Kinda*).

Christopher Attests

■ **Christopher Eccleston** and **Gugu Mbatha-Raw** are to dramatise South African children's genuine testimonies in London's Royal Court Theatre's Danny Boyle-staged *Children's Monologues* on 25 October for Dramatic Need. Christopher, currently playing Reverend Matt Jamison in Season Two of HBO/Sky Atlantic's *The Leftovers* until 6 December, presents Wagner's *Ride of the Valkyries* within BBC Music school initiative *Ten Pieces*. On 14 September Gugu promoted Shakespeare's Globe's *Nell Gwynn* (running to 17 October) on BBC One's *Breakfast*.

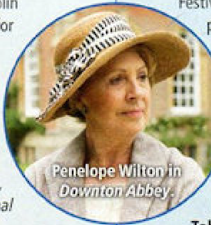
That's Jo Business

■ **Katy Manning** stars as Sybil, a much-divorced caretaker of a business centre, in the King's Head Theatre's comedy *Nobody's Business* running in London until 24 October. **Bonnie Langford**'s *EastEnders* contract has been extended to one year.

Jenna Coleman, the new ambassador for the charity Place2Be.

Talent Rockpool

■ **Bernard Cribbins** – the narrator of *Old Jack's Boat: Rockpool Tales*, showing weekdays on CBeebies – will play Snout alongside **Eleanor Matsuura** (*The Sontaran Stratagem*) and **Richard Wilson** (*The Empty Child*) in **Russell T Davies**' BBC One *A Midsummer Night's Dream* opposite **Matt Lucas**' Bottom, a role recently played by comedy partner **David Walliams**. **Murray Gold** will compose the music for the production. **Billie Piper** returned to Dublin in September, reprising Lily for all nine episodes of *Penny Dreadful* Season Three. **John Barrowman**, whose Channel 4 show *Small Animal Hospital* is being reworked as *Pet Hospital* for three primetime editions, presented BBC One's *National Lottery Stars Awards* on 21 September. **Eve Myles** played Amy in Radio 4's motherhood drama *Frank and the Bear* on 7 October. **Kai Owen** played Mr Bawden in the *Doc Martin* episode *Education, Education, Education* on 28 September.



Penelope Wilton in *Downton Abbey*.

Master's Homecoming

■ **John Simm** plays Lenny with **Gemma Chan** (*The Waters of Mars*) and **Ron Cook** (*The Idiot's Lantern*) in Harold Pinter's *The Homecoming* at London's Trafalgar Studios from 14 November to 13 February. Ohila actress **Clare Higgins** reprises Verity Stokes in London Arcola Theatre's *Clarion* from 20 October to 14 November. *The Sarah Jane Adventures*' **Anjli Mohindra** plays Jenny in London's Donmar Warehouse's *Teddy Ferrara* until 5 December.

Quickies

■ Gaffes from *The Web Planet* and *The Wheel in Space* illustrated the paucity of TV drama retakes in Channel 4's *It Was Alright in the 1960s* (19 September). **Mark Gatiss** joined **Steven Moffat** for the *Radio Times* Festival's 'Women of *Sherlock*' panel. October's *London Film Festival* included director **Ben Wheatley**'s *High-Rise*. Alpha Centauri actress **Ysanne Churchman** featured in Radio 4's *Dead Girls Tell No Tales* on 19 September. Portsmouth's New Theatre Royal hosts **Toby Whithouse** in conversation with Bernie Byrnes on 11 November. **Alexander Armstrong** voices CBBC's *Danger Mouse* and presents ITV's three-part *Land of the Midnight Sun*. **Penelope Wilton** promoted her final outing as *Downton Abbey*'s Isobel Crawley on *Lorraine* (18 September). **Chris Chibnall** offers 26 tips on writing TV drama in *Tomorrow's People: Making Cultures for Creativity* at tinyurl.com/ChibnallTP

Obituary

■ **Christopher Driscoll**, who played a Security Guard in *The Idiot's Lantern*, died on 27 May aged 69. **DWM**

SHOWMASTERS

7 - 8 NOVEMBER 2015

FILM & COMIC CON

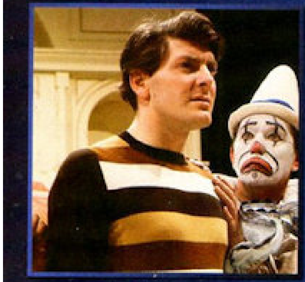
HILTON METROPOLE **BRIGHTON**

MEET THE STARS OF DOCTOR WHO!

DEREK JACOBI

JOHN HURT

COLIN BAKER

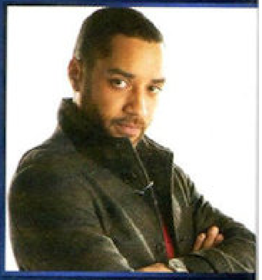


PETER PURVES

SOPHIE ALDRED

JACQUELINE PEARCE

ALAN RUSCOE



SAMUEL ANDERSON

AND MORE GUESTS FROM TV, FILM & COMICS!

PHOTO SHOOTS, AUTOGRAPH SIGNINGS, COMIC & COSPLAY ZONES, TALKS AND MORE

ENTRY TICKETS AND PHOTO SESSIONS AVAILABLE IN ADVANCE ONLINE OR ON THE DAY. OPEN 9AM - 6PM. EARLY (9AM) £15, STANDARD ADULT £8 CHILD £4 (11AM). TICKET ENQUIRIES PLEASE E-MAIL SHOP@SHOWMASTERSEVENTS.COM.

officialshowmasters

FOR MORE INFORMATION PLEASE VISIT OUR WEBSITE:

Showmasters

WWW.FILMANDCOMICCONBRIGHTON.COM

Guests are charging for autographs. Not all guests signing on all days and are subject to work commitments.Please check website for more info and terms / conditions.

Public IMAGE

BY **TOM SPILSBURY**

Taking a look at the latest series' performance in the television ratings war...

WIN TICKETS TO THE RADIO TIMES FESTIVAL
19–25 SEPTEMBER 2015
RadioTimes
POLICE PUBLIC CALL BOX
RADIO
The Rock'n'Roll Doctor!
DOCTOR WHO EXCLUSIVE
STEVEN MOFFAT'S EPISODE GUIDE
Peter Capaldi and Jenna Coleman reveal why the Doctor's playing it cool

"No, this cannot be correct!"

6.5 million viewers watch series launch

Welcome back to DWM's *Public Image* – where we give you all the stats about *Doctor Who's* viewing figures. So how did the first episode of the show's ninth series since its 2005 comeback fare?

Well, *The Magician's Apprentice* had a consolidated BARB rating (which includes a week's worth of catch-up viewers) of **6.54 million** – a solid result. Of that number, approximately 3.3 million watched as it was broadcast at 7:40pm on Saturday 19 September, a further 1.3 million watched later that night, with the rest viewing a recording within the next seven days. Now, as regular *Public Image* readers will know, watching live isn't the be-all and end-all that it used to be in the olden days, but it's still a bit sad to think that this was the lowest 'live' audience *Doctor Who* has attracted since its return a decade ago, and even the consolidated number sits inside the bottom ten ratings the show has achieved since 2005. (For the record, last year's lowest 'live' figure was 3.6 million.) The good news is, *Doctor Who* was still the second most watched programme of the day – and was top for BBC One – behind ITV's *The X Factor*, which it partially clashed with.

As ever, the number of viewers catching up with *Doctor Who* after its initial broadcast is impressive – almost half of them weren't 'live' viewers – but nevertheless, this is the first time since 2005 that the opening episode of a new season has had a consolidated rating lower than eight million, never mind lower than seven million. It's also the first time that the season-opener has failed to be inside the week's Top Ten programmes [see chart, opposite].

Now, before this all starts to sound a bit panicky, let's be clear: this is a long, long way from being any kind of failure, and *Doctor Who's* future isn't in any kind of danger with ratings in this sort of ballpark. On the contrary, 6.54 million must still be considered a big success for any TV show in 2015, and that's before we consider those who watched via computer or hand-held devices, or those who might yet catch up in the days and weeks to come, so aren't included in the above stats. The way that people are watching TV is changing – but having said that, it hasn't changed all *that* much since 12 months ago. And even when we take other forms of catch-up into consideration, *The Magician's Apprentice* was still watched by fewer people in the UK than *any* of last year's episodes. (For comparison, 2014's lowest BARB rating was 6.71 million for Episode 9, *Flatline*, while *Deep Breath's* 9.17 million was the stand-out figure, with the season averaging 7.26 million overall.) So while this is in no way a disaster, as a season launch rating – which has always been at least a million higher than the overall season average – it is certainly surprising.

If I may be so bold to suggest it, I can't help but think that a relatively lacklustre publicity campaign contributed to a rather less impressive launch figure than we're used to. It's an incredibly crowded arena – the TV Land of 2015 – particularly in September when you're fighting to divert people's attention away from the likes of the Rugby World Cup, *The Great British Bake Off*, *The X Factor*, *Strictly Come Dancing*, *Doc Martin* and *Downton Abbey*, to name but a few. These are all massive programmes in a packed autumn schedule, and it's not enough simply to say '*Doctor Who's* back', and hope that will be sufficient, in and of itself, to ensure people turn up.

A BBC One trailer which climaxes with the words "Same old, same old – just the Doctor and Clara Oswald in the TARDIS" is jaw-dropping in its hubris. It's a perfectly good line in the context of the episode itself, but it's utterly baffling why the BBC thought this was a good hook to entice casual viewers to switch on. We fans (and a good chunk of the core audience) will *always* watch no matter what – of course we will – but why should the less dedicated viewer be moved to tune in this year if it's just more of the 'same old, same old'? Daleks, Missy, the Doctor, Clara and the TARDIS, yes. This is a lovely trailer for the heavily invested, cheering Comic-Con audience, but it's less effective for general BBC One viewers. What's the actual *story?* What's the hook? The return of Davros, one of *Doctor Who's* most recognisable and best-loved villains, should have been a TV event so huge that the whole publicity campaign hinged on it. Steven Moffat's opening two-parter is a terrific blockbuster that puts its villain front and centre. Why be so coy about his return? Davros *is* the story! It's not as though his appearance in the adventure is a final-minute twist, *a la* the Master in *Utopia* – we know it's him before the opening titles roll.

In 1972, *Doctor Who's* original Season Nine launched with *Day of the Daleks*, which had 9.8 million viewers tuning in for Episode One, rising to 10.4 million for Episode Two. These were the highest viewing figures *Doctor Who* had achieved since *The Daleks' Master Plan*, almost six years earlier. But imagine if, rather than *Day of the Daleks*, the story had been called *The Militant's Paradox*. Imagine if the *Radio Times* had featured a handsome photo of established stars Jon Pertwee and Katy Manning posing with a cheeseboard on the cover ('The Roquefort 'n' roll Doctor!'), rather than that famous one which excitedly announced the return of a popular monster after many years' absence. Imagine if the BBC trailer had featured this (genuine) exchange between the Doctor and Jo from Episode One: "Wake up Jo, it's all right, it's morning." "Nothing's happened?" "No, nothing at all." Well, I'm just guessing, but it's possible that not all of those 9.8 million viewers would have bothered to tune in. I understand the desire not to 'spoil' things, but it's also sensible not to undersell your own product.

Doctor Who is the best show on TV. You and I know this. The season ahead is a terrific run of adventures – some of the best we've seen. Steven Moffat, Brian Minchin and their whole team are rightly proud of their brilliant achievements this year, but they've been let down by the promotion. To get people to watch in the first place, you have to let them know that it's a hell of a lot better than just the 'same old'. **DWM**

TOP 15 UK PROGRAMMES

Week covering 14-20 September 2015

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**The Great British Bake Off** (BBC One, Wed)	12.35m
2	**Downton Abbey** (ITV, Sun)	9.55m
3	**The X Factor** (ITV, Sat)	8.53m
4	**Coronation Street** (ITV, Mon)	8.27m
5	**Rugby World Cup 2015: England v Fiji** (ITV, Fri)	8.26m
6	**The X Factor** (ITV, Sun)	8.22m
7	**Coronation Street** (ITV, Mon)	8.17m
8	**Coronation Street** (ITV, Thu)	7.78m
9	**Coronation Street** (ITV, Wed)	7.73m
10	**EastEnders** (BBC One, Mon)	7.63m
11	**Doctor Foster** (BBC One, Wed)	7.52m
12	**Doc Martin** (ITV, Mon)	6.62m
13	**Doctor Who: The Magician's Apprentice** (BBC One, Sat)	6.54m
14	**Emmerdale** (ITV, Mon)	6.37m
15	**New Tricks** (BBC One, Tue)	6.35m

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched within seven days of transmission. However, the figures do not include online catch-up services (*eg* iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

SUBSCRIBE &

DWM is available every four weeks and packed with exclusive content covering the entire 52-year history of the series. Make sure you NEVER miss a copy!

- *Receive each issue on the day of publication!*
- *Every issue delivered directly to your door!*
- *Avoid any price rises during the year!*
- *Make massive savings!*

BBC
HOT-BLOODED! Inside 1980's vampire classic – State of Decay!
PLUS! Why everyone in the galaxy speaks Eng
DOCTOR WHO
MAGAZINE
NEW SERIES PREVIEW
REVEAL AT LAS
The Secre Diary of tl Master!
BEST ENEMIES!
Head writer STEVEN MOFFAT explains why the Doctor and the Master will always hate to love each other...
The new series begins: Saturday 19 September, BBC One
Turn to page 14 for our exclusive preview!
ISSUE 490
October 2015
BBC
8 EX PA FR

GHOST WRITER!
MONSTERS OF THE MILLENNIUM!
"He must be v things we'v foot five! Th locations w wouldn't ha
"I suggested that th watch the Scarlett J film Under the Skin figure floating thro black towards us..."
BACK TO SKARO!
"This set is so amazing that it inspired Peter Capaldi to see it even when he wasn't required!"

SAVE!

6 ISSUES FOR £16

even Moffat on Dalek
eator DAVROS!
Who is THE GIRL WHO DIED?
CTOR WHO
ZINE
In a world full of shape-shifters...
WHO CAN
OU TRUST?
We preview the epic two-part adventure
THE ZYGON INVASION & THE ZYGON INVERSION
featuring brand new photos – inside!
ISSUE 492
December 2015
BBC
THE OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES!
DOCTOR WHO
MAGAZINE
PLUS! CLASSIC MINI-POSTERS!
TRAPPED...
ON THE
PLANET
OF THE
DALEKS

CALL 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or SUBSCRIBE ONLINE at www.paninisubscriptions.co.uk/drwho/dw92 (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 15 October to 11 November 2015. Subscriptions charged at £22.50 every 6 issues following the first year of subscription. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.paninisubscriptions.co.uk/drwho.* UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. Ireland Bar Rate: **DWM** £80.00, **DWM** plus **DWM** Specials £95.00. Rest of World Bar Rate: **DWM** £80.00-£100.00, **DWM** plus **DWM** Specials £95.00-£120.00. The subscriptions hotline is open Mon-Fri 8:30am-9pm and Sat 10am-4pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

The Magician's Apprentice and *The Witch's Familiar* kept our email account pinging away over the last few weeks. Here's a selection of your views on this year's season-opener...

STAR LETTER

It's the wrong 'uns that keep coming back for more...

Friends inside enemies?

■ **JONATHON CARLEY** EMAIL

Could our enemies really be our best friends? The opening episodes of the new series explored this theme perfectly. It's a fine line, but over the years, the Doctor's friends and companions have come and gone, while his enemies keep coming back for more. The Doctor and Davros witnessed the birth of the Daleks together, while Missy shares with the Doctor a common ancestry, childhood and home. These experiences will forever bind these characters together for better or worse.

Is it not conceivable that Davros or Missy would shed a tear if the Doctor died, or vice versa? Perhaps the Master was speaking personally in *The Five Doctors* when he said, "A universe without the Doctor scarcely bears thinking about..."

Jonathon's letter wins him a copy of *The Eye of Torment*, a new collection of Twelfth Doctor comic strips from the pages DWM. It's out now from Panini, priced just £13.99.

DOCTOR WHO
THE EYE OF TORMENT

Could it be Magic?

■ **SAMUEL ROME** USA

This is the way to start off a new series! Peter Capaldi, Jenna Coleman, Michelle Gomez and Julian Bleach all give terrific performances. I loved how the production team realised Skaro, basing its design on the city seen in the original Dalek story. The interplay between Clara and Missy was hilarious, and the scenes between the Doctor and Davros kept me on the edge of my seat. It was great to see the Doctor dealing with the dilemma he contemplated way back in *Genesis of the Daleks*.

■ **NATHAN STONEROCK** EMAIL

Peter Capaldi knows how to make an entrance. Last year he was spewed out of a dinosaur's mouth, and this year he is riding a tank, playing an electric guitar and performing to a crowd of cheering Vikings! Steven Moffat has raised the bar pretty high. What will he come up with next year?

■ **DANIEL PETERS** EMAIL

What an epic start to the series *The Magician's Apprentice/The Witch's Familiar* was! A perfect mixture of action, comedy and emotion packed into 90 minutes. Davros is such a great equal and opposite to the Doctor, especially in his current form, and certain scenes really make you feel sorry for him. Sometimes, I felt the story had a few too many easy ways out (I mean, sonic sunglasses?!), but the overall plot makes these quibbles seem insignificant.

■ **PETER THORPE** EMAIL

The return of Davros, the planet Karn and every single Dalek through all 52 years brought back nostalgic memories to such a degree that I actually started crying. I also have a lot of theories on who else will be returning. I think Steven Moffat is playing with us. The clue came with the planet Karn during the opening moments of the episode. My huge obsession with this show has rocketed even more and Peter Capaldi is now my favourite Doctor since 2005.

■ **TERRY MANN** EMAIL

Seeing the Doctor make his appearance atop a tank playing guitar and looking like Bob Dylan from 1965 jogged my memory of where I first saw Peter Capaldi. He played George Harrison in the 1985 Beatles biopic *John and Yoko: A Love Story*, in which Mark McGann (brother of Paul) played John. The Doctor truly does rock!

Peter Capaldi as a Beatle.

■ **CHARLOTTE MANN** EMAIL

The opening episodes of this series were emotional, thought-provoking, insightful, surprising, hilarious... exactly what *Doctor Who* should be.

I am ashamed to say that I almost fell for Davros' sob-story, until the Doctor turned the tables on him in a clever double- (or triple?) bluff. So brilliantly played.

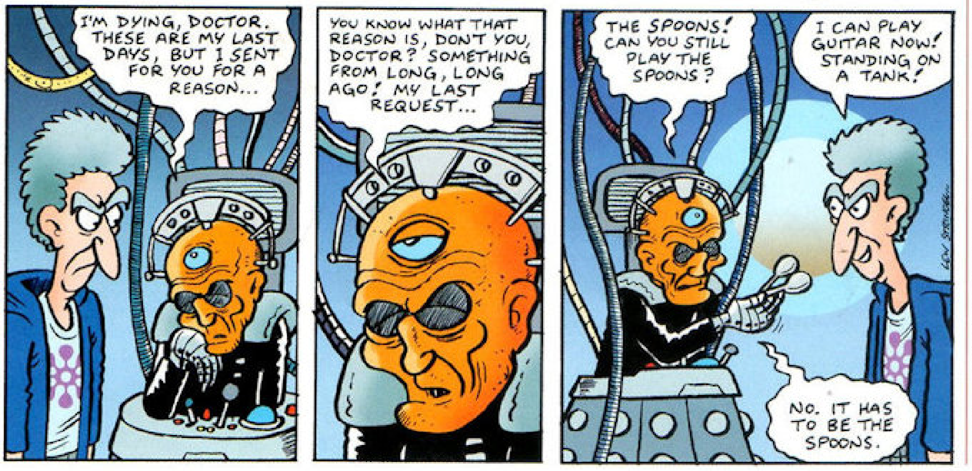
Best of all, we got a compelling answer to the Doctor's struggle from last year. "Am I a good man?" Well, considering he couldn't resist helping his greatest enemy for the sake of mercy, for the sake of saving the person closest to him, I'd say we have our answer. "Compassion has always been your greatest indulgence," Davros mocked. Maybe, but it is also his greatest strength.

■ **MARTIN TREW** COVENTRY

I don't mean to knock *Doctor Who*, but I have a few issues regarding *The Magician's Apprentice*. Firstly, I would have replaced the hand mines with proper mines, and added more explosions. Secondly, instead of an electric guitar, the Doctor should have been wielding an axe. (And besides, where would he have plugged in the amplifier?) And finally, Davros should have sounded far more evil, even if he was dying. However, I did like the 60s

THE DAFT DIMENSION

by Lew Stringer

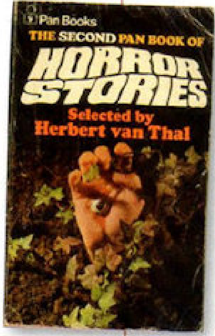

I'M DYING, DOCTOR. THESE ARE MY LAST DAYS, BUT I SENT FOR YOU FOR A REASON...
YOU KNOW WHAT THAT REASON IS, DON'T YOU, DOCTOR? SOMETHING FROM LONG, LONG AGO! MY LAST REQUEST...
THE SPOONS! CAN YOU STILL PLAY THE SPOONS?
I CAN PLAY GUITAR NOW! STANDING ON A TANK!
NO. IT HAS TO BE THE SPOONS.

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Daleks alongside the Russell T Davies versions, and the planet Skaro looked fantastic!

■ **FINLAY WORRALLO** EMAIL
Who'd have thought that Julian Bleach could possibly improve on his previous performance as Davros? Somehow, he did it in *The Witch's Familiar*, giving us dry humour, megalomaniacal delight, pain, awe, warmth and vulnerability, making me feel genuinely sorry for him. He was stunning throughout, and for me the highlight of an excellent episode. Please come back to *Doctor Who* again soon, Julian!

■ **SIMON BURNELL** EMAIL
I watched *The Magician's Apprentice* with my family, including my children. We all found the hand mines very scary, but it wasn't until a few days later that I realised quite why. As an 11-year-old child I owned a copy of a book that was a collection of very good (and very scary) horror stories, some of which I found too terrifying to even finish. This book was so scary, the cover [pictured right] became associated – in my impressionable brain – with unimaginable fear and all things macabre. So you can see why I found the opening scenes of *The Magician's Apprentice* so chilling!



■ **ROBIN HANCOX** SOUTHAMPTON
What can I say? Steven Moffat has redeemed himself after going a little awry last season to absolutely nailing the first story of this season. Missy, dancing, Daleks, Davros and a guitar-playing Doctor! And the best bit of the episode was... there was a cliffhanger. The looks on the faces of my six- and eight-year-olds was a picture. "You can't be serious, dad," said one. "We have to wait till next week?" "That is as it always should be," I replied. It makes you excited for the next part of the story and fall in love with the format all over again. Bravo, Mr Moffat, keep them coming.

■ **STEVE BLACK** EMAIL
Steven Moffat made the comment in the last issue that you can never have too many Daleks – I strongly disagree: The Daleks should only appear every four to five years. Their impact would be greater and it would be event TV, as *Day of the Daleks* and *Destiny of the Daleks* were on first broadcast. The Daleks are diminished by over-familiarity, their own fictional defeats and real-life limitations each time they appear, which does neither them nor the programme any favours.

A narrow escape for Clara – but how will she leave the series?

■ **JOHN COLLINS** WORCESTERSHIRE
I attended the première of the new series in Cardiff, and I thought it a wonderful evening. The first story has raised the bar yet again, so it's disappointing to see the viewing figures down on last year. Having come out 'all guns blazing', why weren't the words 'Davros' or 'Daleks' in the story title to pull in the casual viewers? *The Magician's Apprentice* gave no clue to the general public that the story featured the show's most popular villains. Why hide your light under a bushel, Steven? I'm your biggest fan, but it's basic marketing.

You might have a point, John! Meanwhile, news of Jenna Coleman's imminent departure prompted you to send in your thoughts...

Farewell Clara!

■ **KEITH TUDOR** ROMSEY
I'm reeling from the announcement that Jenna Coleman has left *Doctor Who*. I am, however, looking forward to her final moments in the show. I wonder if she'll join Danny in the Nethersphere and get her happy-ever-after? She has been a great addition to the show, and she will be missed.

■ **SIMON DARLEY**
Now we know that Clara is leaving, I am hoping that her replacement will be a slightly more mature companion – ideally someone in their mid-thirties. I think this would make a nice contrast to many recent choices – and believe me, I'm not knocking any of them, and I'm going to miss Clara. I just think this would complement a more mature Doctor perfectly. How about Suzanne Collins (who used to play Nikki Shadwick in *Brookside*)? Okay, so that would make two former soap stars in a row, but why not? Any other suggestions, fellow fans?

Send in your suggestions for the Doctor's next companion! Now, back in **DWM 490**, the Master's secret diary was revealed...

The Best Laid Plans

■ **JACOB LOCKETT** EMAIL
A while ago, drumbeats started to play constantly in my head. It was a nightmare! Then, one day, the drumming suddenly lessened, right when **DWM** 490 came in the post. The noises were trying to tell me something! So, I opened the issue. The drumbeats stopped, and I discovered a most fascinating read: *The Secret Diary of the Master*. The feature blew my mind away, making me laugh maniacally and twist my own moustache as I read. I would just like ►

WE ALSO HEARD FROM...

Get in touch via your mobile or on Twitter!

TEXT US!

■ **GWILYM JAMES** With all the fan-pleasing cameos in *The Magician's Apprentice*, why no comeback for America's favourite newsreader, Trinity Wells?

■ **BIG AL** Are the 'new Paradigm' Daleks missing, presumed exterminated? We never did find out what the 'Eternal' Dalek does!

■ **MARK HOLDING** After Nabil Shaban's letter last issue, I want to know two things: 1) What's in those Marsh Minnows he eats and 2) Where can I get some?!

■ **TOM CLARK** You've redecorated! I don't like it. Well, I do, but it had to be said.

■ **CORPORAL BELL** I just watched a Robert Banks Stewart and Robert Holmes episode with a murdered man called Moberley. But there were no Krynoids in *Bergerac*, sadly.

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges. Please keep messages to 160 characters or under. SERVICE PROVIDER: SPOKE, 0333 202 3390.

TWEET US!

■ **@paul_bowler** So, Nasa confirms there are signs of 'the waters of mars', eh? Sorry, *Doctor Who* got there first!

■ **@_DavidWinfield** Am I allowed to be more excited by the Hartnell trousers Peter Capaldi wears than the Special Weapons Dalek?

■ **@DeebeeInTheSky** "Make your own stick!" is officially the best cliffhanger line in the history of *Doctor Who*.

■ **@karl_machin** Loved the Dalek/Missy opener of new season. Davros rocks! The line "the sewers are revolting" was just class!

Tweet us at @DWMtweets, and add #dwmgalaxy to your tweet, if you want to be included in the next issue...

Most Dedicated DOCTOR WHO Fan Ever! *of the month*

Meet the fans who go further than most to show their love for the Doctor...

■ **SIMON GILL** REDDITCH
In June of this year, my wife and I travelled around California for our 25th wedding anniversary. Remembering that 2011's *The Impossible Astronaut* was filmed at Lake Powell in Utah, I convinced Elaine, my wife, it would be a good idea to make a couple-of-hundred-miles diversion from where we were staying, to visit this great location. It was 110 degrees fahrenheit and almost a mile walk from where our car was parked to the corner of the beach. A great location!

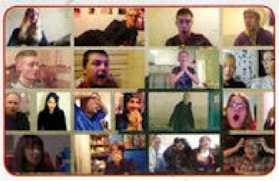
■ What a perfect way to spend your silver anniversary, Simon. If, dear reader, you think you're an even more dedicated fan than Simon, please send your story and pictures to the usual address...

Simon Gill celebrates his 25th wedding anniversary by visiting Lake Silencio.

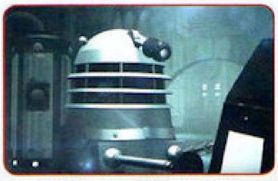
WHOTUBE

This month's pick of the *Doctor Who*-related videos doing the rounds

On the day that *The Magician's Apprentice* was broadcast, the Doctor, Clara and two Daleks stopped traffic at the famous Abbey Road zebra crossing! Go to: **tinyurl.com/AbbeyWho**



The revelation that the young boy the Doctor meets on the battlefield is Davros shocked viewers across the world – see just some of their reactions here! Go to: **tinyurl.com/DavrosReaction**



An epic 20-minute long fan-made CGI video by Lee Adams, which reveals what happened during a hitherto unexplored period of Dalek history. Go to: **tinyurl.com/DalekTimeForgot**

Doctor Who Extra goes behind the scenes of *The Magician's Apprentice/ The Witch's Familiar* and interviews Joey Price, the actor who plays the young Davros. Go to: **tinyurl.com/JoeyPrice**

On Friday 18 September, Jenna Coleman spoke to Nick Grimshaw for his show on Radio 1, and announced that she's alreadu left *Doctor Who*! Go to: **tinyurl.com/JennaR1**

---

to thank the masterful James Stoker and everyone else who had put so much time, energy, and love into this masterpiece of an article.

KATE GRIFFITHS EMAIL
I've just been reading *The Secret Diary of the Master* and I haven't laughed so much in ages. Especially at the bit where he said he daren't pick his nose in case it fell off. Evil genius.

HARRIS KLISKEY EMAIL
What a hilarious read *The Secret Diary of the Master* was! *Doctor Who* should always be examined from as many different angles as possible, and this feature really lightened the mood on the ridiculousness of the Master's stories. I'd encourage anyone who didn't do so the first time to go back and read each section in the voice of its respective Master, as it makes the article ever more enjoyable!

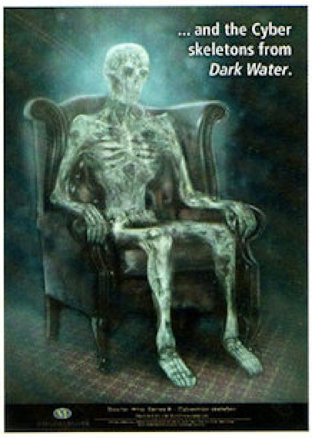
HUW TURBERVILL EMAIL
The Secret Diary of the Master was hilarious. I guess the only downside was exposing the utter absurdity of his fiendish schemes. Has he ever devised a plausible one? Entertaining writing.

Doing the Place Up

T SCOTT EDWARDS EMAIL
The new look to **DWM** is lovely, a subtle but polished shift. I adored the new features – particularly welcome are *Fast Return Switch* and *Missing in Action*. I've missed Graham Kibble-White's intelligent, witty and insightful reviews, so to have him reviewing *The Macra Terror* was wonderful. I can't wait to see which missing story he'll cover next in his inimitable style. Thanks for a great issue.

The Missing in Action strand of *The DWM Review* won't appear every single issue, but it will be back shortly. Meanwhile, Graham reviews the latest episodes on page 74.

The genius of Millennium FX: the inner workings of the half-face man...



... and the Cyber skeletons from *Dark Water*.

Special Sounds

ANDREW CURNOW EMAIL
I just wanted to send you a few words of praise for the latest **DWM** Special, *The Music of Doctor Who*. I picked the Special up just because I had a couple of hours to kill, but I read it from cover to cover with barely a pause. Being able to follow the whole history of the Radiophonic Workshop and its work on the show was fascinating, and the passion of the writers – Mark Ayres in particular – really shone through. What other show could inspire a feature on stock music and make it interesting?

Very Effective

KEIRON WARD EMAIL
Thank you for the great article on the top work of Millennium FX [**DWM** 491]. The interview with Kate Walshe was something I've been after for a while, and being a fan of physical make-up and prosthetic effects, it was great to hear how they go from sketches and artwork to sculpting – and eventually a finished creature! Thanks again on another highly informative piece – I can't wait for Part Two!

Turn to page 52 for the second part of our chat with Kate. And finally...

Approaching Menace

SIMON DARLEY EMAIL
The Underwater Menace on DVD at long last! It's a pity the missing episodes aren't getting the animation treatment, but something is always better than nothing. I'd ask for *The Enemy of the World* and *The Web of Fear* to be re-released with extras, but I've learned never to look a gift horse in the mouth. Still, never say never...

ANDREW HSIEH EMAIL
When I discovered the pre-order page for *The Underwater Menace* DVD, it was the chocolate ganache on my fudge brownie. Since I'm not the only fan to wish for more animated missing episodes, I hope the BBC can do more.

The long-awaited *Underwater Menace* DVD is previewed on page 86. Let's hope it doesn't get delayed yet again! For next month's *Galaxy Forum*, send us your thoughts on *Under the Lake/Before the Flood* as well as *The Girl Who Died* and *The Woman Who Lived*. Till next time... **DWM**

On This Month...

25 YEARS AGO

It's 1990, and **DWM** 167 has a treat for music lovers, and a new reporter...

Flexible Sounds

DWM 167 came complete with a very special free gift – a flexidisc of three *Doctor Who*-related tracks: *Terror in Totters Lane* by Mark Ayres, *The Trial* by Dominic Glynn and *Theme from Abslom Daak – Dalek Killer* by The Slaves of Kane. Inspired by the comic-strip character created for the mag by Steve Moore and Steve Dillon, the third track featured vocals from Daak himself, over a tune that sounded suspiciously like *Peaches* by The Stranglers. Sadly, the subsequent vinyl release of this musical treat failed to get anywhere near any chart. Thank goodness.

John Nathan-Turner reports!

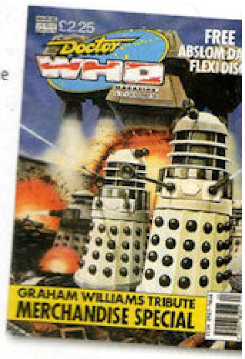
Without a television series to oversee, former *Doctor Who* producer John Nathan-Turner became an interviewer for **DWM**, chatting on behalf of **DWM** to former BBC Merchandising Manger, Julie Dixon. John described Julie as 'one of the unsung heroines of *Doctor Who*', after she had recently left her job (which involved approving *Doctor Who* merchandise) to work for Hanna-Barbera. However, Julie confided, "One of the first suggestions I shall make when I settle into Hanna-Barbera is that we approach BBC Merchandising about a licence to produce *Doctor Who* as a cartoon for world distribution!" Well, perhaps she did. We'll never know.

New Adventures!

Chatting to **DWM**'s Gary Russell, Virgin Books editor Peter Darvill-Evans revealed that original *Doctor Who* novels were on the way. "These are not children's books but a wholly new venture. I think they'll be very popular and very, very good indeed." *The New Adventures* would launch in 1991.

Graham Williams RIP

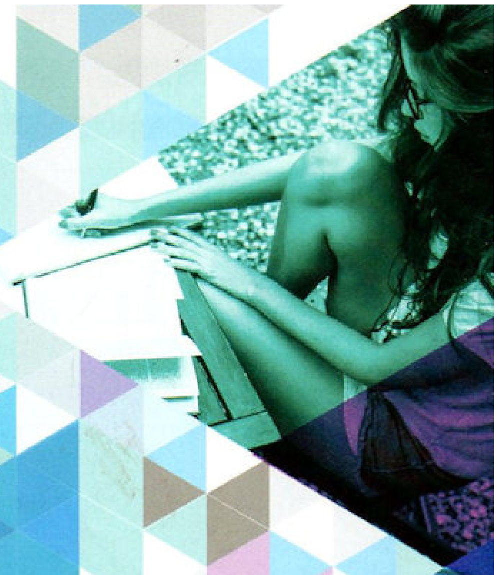
Some sad news to end on: Stephen James Walker wrote an obituary for 1970s producer Graham Williams, who had recently died at the age of 45. 'He was liked and admired by all who met him.'



ADVERTISEMENT

FUTURE MAKERS

SUPERAWESOME



WANT TO SHAPE THE FUTURE?

COULD YOU BE ONE OF OUR FUTUREMAKERS?

A **FutureMaker** is at the forefront of their generation. They are trend setters, not followers. They're creative, passionate and experts in what they do. They're part of an exclusive community, representing what comes next. They make their voices heard, speaking directly to top brands - shaping the future!

WHAT DOES A FUTUREMAKER DO?

We know that the companies we work with often don't get a chance to talk to their target audience - you! You'll be blogging for us, giving us advice on trends, talking directly to big brands, presenting at industry events, meeting other like-minded young people and much, much more.

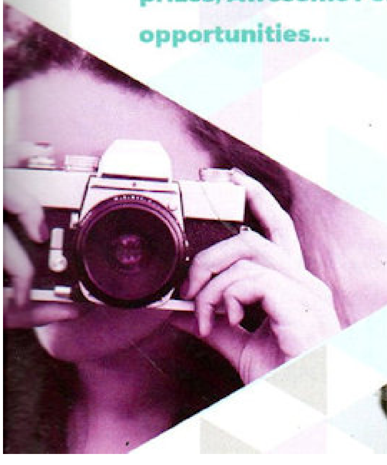
PLUS you will be rewarded for taking part with prizes, Awesome Points and loads of exclusive opportunities...

HAVE YOU OR A FRIEND GOT WHAT IT TAKES?

APPLY NOW! Send a short paragraph about what makes you a FutureMaker to: **futuremakers@superawesome.tv**

FutureMakers are part of SuperAwesome's **Knowit Panel**, a community of bright, young leaders.

SUPERAWESOME KNOWIT



The Girl Who Died

When the Doctor and Clara are captured by a group of Vikings and taken to their village, will the great god Odin be their unlikely saviour...?

PREVIEW BY **JASON ARNOPP**

The Doctor has visited many different periods of Earth history. Strangely enough, he and the TARDIS tend to be quite anglocentric in their choices, with the Victorian era a real specialty. Yet he's never had a major encounter with Vikings. Enter writer Jamie Mathieson to correct that terrible oversight...

Jamie scored two slam-dunks with his first forays into *Doctor Who* – his 2014 episodes *Mummy on the Orient Express* and *Flatline* proved very popular. So popular, in fact, that the Brighton-based scribe bagged *two* **DWM** awards in our recent *Season Survey*: Best Writer and Best Episode (for *Mummy*).

"It's all downhill from here!" he says, laughing. "That was a lovely surprise. I've got the two **DWM** awards on my mantelpiece now, next to my tiny Foretold figure and replica of the Siege Mode TARDIS."

Unsurprisingly, Jamie describes being back for Peter Capaldi's second series as, "brilliant! I had a conference call with the script team, who started excitedly filling me in on the broad outline for the season. But no-one had actually said the words, 'Would you like to come back?' It was like that step had been skipped over. So I was excited, but also insecure. I was hoping that this call meant what I *thought* it meant. So I had to stop them and say something like, 'Well, by the fact that you're telling me all this, I assume you want me back...?'"

Jamie confesses to having been, "a bit late in submitting my ideas for this series. So I'd find myself pitching an idea and then be told that I was treading on Toby Whithouse's toes... or I had a Zygon idea, but of course Peter Harness was already doing those episodes."

When pitching *Flatline* the previous year, Jamie drew an image of his dimensionally-challenged villains, the Boneless. Did he do any sketching this time around? "I did! At least one I think, but it was for one of the pitches that got rejected. Of which there were quite a few. So it's not quite so triumphant this time – I can't say, 'This is the picture that got me the gig!' I'm just putting them in my big Rejected *Who* Stories file and will recycle them into something else, I'm sure. Or maybe I'll put a false moustache on them and try again next year."

Ultimately, the production team pitched one of Steven Moffat's ideas to Jamie: "'The Doctor meets Vikings'," he says, "which is one of those meetings you're surprised has never happened before. And I thought, 'Wonderful! That could be great fun.' It was very loose, just the concept of the Doctor and Clara interacting with Vikings, so I went away and wrote a pitch."

Jamie recalls how Steven then, "honed in on one aspect of my pitch: the Doctor only having low-tech stuff to work with, while facing some great threat. He'd have to cobble together a solution: something a little bit *A-Team*! From that, he extrapolated the idea that the Doctor also only has 'reject' Vikings as allies: the fishermen and the shepherds, who've never held swords in their lives."

With the story's broad direction established, Jamie and Steven set to work on the script.

"It was an idea I warmed to immediately," says Jamie, "because I always love stripping the Doctor down in terms of tech. I think he's at his best without his 'superpowers' of the sonic or the TARDIS. It becomes much more about psychology and his wits. I could also see where all the jokes would come from, which is always handy. It was very *Dad's Army*, and for a while the working title was *The Allfather's Army*... which is another name for Odin, mythology fans."

The Girl Who Died sees the Doctor and Clara captured by a group of Viking warriors and taken to their village. "Fairly quickly," says Jamie, "they're visited by Odin and his warriors, who take all the strongest villagers to Valhalla, where they'll be 'rewarded'. Which, as you might imagine, is met with some suspicion by the Doctor! Clara and Maisie Williams' character, Ashildr, then upset the applecart..."

This episode has a nicely unusual shape for a *Doctor Who* story – it's almost like a High Noon western, with noon literally playing a part.

"It's *The Magnificent Seven*," Jamie acknowledges. "Structurally, I realised that fairly early on. Good guys trying to train up weak villagers to fight powerful bad guys, with the clock ticking down until Eli Wallach returns and kills everyone. It's that thing of, 'Gather round, villagers. I know you don't even know which end of the gun to hold, but I'm going to teach you. We're going to save the day.' And the slow creeping dread that this isn't going to work, that it's futile. All of which was great fun to set up."

"When Steven pitched to me the idea of Vikings, I thought, 'That could be great fun!'"

JAMIE MATHIESON, WRITER

Saturday 17 October 2015 BBC one

BBC DOCTOR WHO

THE 2015 SERIES
EPISODE 5

WRITTEN BY Jamie Mathieson and Steven Moffat
DIRECTED BY Ed Bazalgette
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Maisie Williams (Ashildr), David Schofield (Odin), Simon Lipkin (Nollar), Ian Conningham (Chuckles), Tom Stourton (Lofty), Murray McArthur (Hasten), Barnaby Kay (Heidi)

IN A NUTSHELL

After a thrilling adventure in space, the Doctor and Clara come down to Earth with a bump when they're captured by a posse of village-dwelling, Odin-worshipping Vikings. They then stand their ground in the face of an impending attack from the galaxy's deadliest mercenaries. The odds are overwhelmingly against our heroes, since their only allies in this war are the galaxy's least battle-ready Vikings and a barrel of eels...

QUOTE UNQUOTE

THE DOCTOR: "Now, I'm not going to lie to you. We are facing a force with vastly superior weaponry, training, armour, posture and personal hygiene. But we have a secret weapon. Think of me as... a potter. You are my clay. And over the next 24 hours I will shape this lumpen mass I see before me into a slightly differently shaped mass. Possibly a vase, or a jug, maybe a paperweight. This metaphor is derailing, forget the metaphor."

When Steven assigned Jamie this Viking mission, how much research was then required?

"I spent a good few hours Googling!" he admits. "Most of the Viking names are authentic, but I did make one up, which you might spot. Then, at a certain point, you realise you have to go with a sort of collective view of what Vikings were like. For example, the actual Vikings of history didn't have horns on their helmets. But the *Doctor Who* version has to. *Of course* they do! Because if you don't, then they don't look like what everyone expects of Vikings. And you could very well crowbar in a little history lesson, or invent a story reason as to why this particular bunch of Vikings have horns. Ultimately, I think the percentage of people who will point out the historical inaccuracy should be low enough for me to relax!"

The chunky alien mercenaries who eagle-eyed viewers may have glimpsed in one of the new series trailers, are named the Mire. Jamie definitely specialises in cool names for aliens.

"I spent a few hours writing potential names on a page in my notebook. I'm sure it looks like a serial killer's shopping list! 'The Mire' just has that nice grim vibe to it."

When *Game of Thrones* star Maisie Williams joined the cast, did Jamie feel the added pressure of having to please both sets of fans?

"Well, I am a big *Game of Thrones* fan too, so I knew what a coup it was getting Arya Stark on board! It was a thrill to write for her. The North Remembers! I knew what heights she was capable of from watching *Game of Thrones* – and she's certainly surpassed expectations. She's really nailed her role. Or should that be roles? Has it been revealed yet that she's a hybrid clone of Susan, Clara and Missy? Psych!

"As for pressure," he adds more seriously, "it's a weird thing to quantify. The baying – or, if you're lucky, cheering – masses of fandom are only really there if you go looking on the net. If you just sit alone in a room with a script, they're nowhere to be seen. I think my own standards are pretty high and I am very hard to please with my own work. As long as I've polished a script to the best of my ability, I'm happy."

Despite its melancholy title, *The Girl Who Died* generally adopts a somewhat lighter tone. Would it be too simplistic to describe it as this season's *Robot of Sherwood*?

"I did actually, at one point, think that this is the *Robot of Sherwood* slot, in terms of a gag-heavy historical episode," Jamie says. "There's a lot of gags in there and it's very funny in places, but with an undercurrent of dread. Of oncoming disaster. Without giving too much away, it does get darker towards the end. I suppose the message is: there's always a price to things. There's always a cost."

Having seen something "close to a finished cut" of the episode, Jamie declares that "it rocks – with a few surprises that I really don't think people will see coming. I think the unusual structure really works in its favour. It also has probably my favourite joke I've ever written in anything. I remember giggling when I thought of it and it got a real roar at the readthrough. I really love working on *Doctor Who*. We have a real laugh, but also I feel a level of trust from them now. They know I can do the job. I'm not 'the new guy who might mess up' anymore. And honestly, I'll keep coming back as long as they want me!" **DWM**

The Doctor practises his 'impressed' face.

Clara befriends young Viking girl Ashildr.

The Woman Who Lived

The TARDIS arrives in England in the year 1651, where events turn into a nightmare. The Doctor soon learns you can never trust a highwayman...

PREVIEW BY **JASON ARNOPP**

Is Ashildr the Woman who lived?

Yes, we know what you're thinking: is *The Woman Who Lived* the concluding half of a two-parter or not? Because you can't help noticing that it's been written by a different writer to *The Girl Who Died* and has an almost entirely different cast. There's only one way to find out and that's on your TV screen. Rest assured, this preview's giving nothing away.

And with that, we greet Catherine Tregenna, who makes her *Doctor Who* début with this episode, having written such varied work as theatre plays, *Torchwood* and *Casualty*. She now faces a tricky task.

"It's hard to talk about the episode, without talking about what it's all about!" she admits. "I can, however, say it's set in Hounslow in 1651. As Steven Moffat said in the readthrough, 'It's *Doctor Who*, we can go anywhere in time and space, and we're in Hounslow in 1651!' Why not? It's a very exciting place to be, I think, in the context of this episode!"

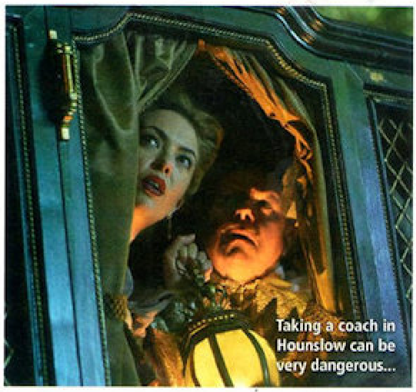
That period of history saw England's treacherous roads preyed upon by highwaymen, who feature prominently in this story. Had Catherine always been interested in them?

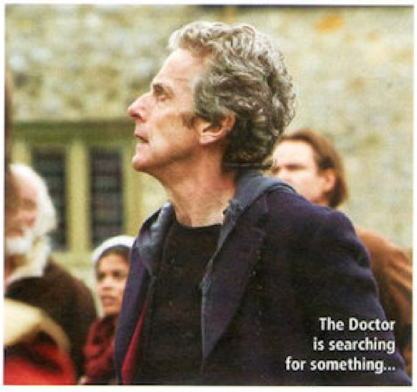
"I did quite like Adam & The Ants!" she says with a chuckle. "And we had our own Welsh one, Twm Siôn Cati, he was cool. Having said that, my research showed that the reality of highwaymen was brutal. They were pretty rough characters and there were a lot of bad attacks. But there was also the romance, on the other side of it. The one hilarious film a few of us on the script team watched, was *The Wicked Lady* from 1945, which is just so gloriously over the top and ridiculously camp. Margaret Lockwood is incredibly made-up: she's like Joan Collins as a highwayman!

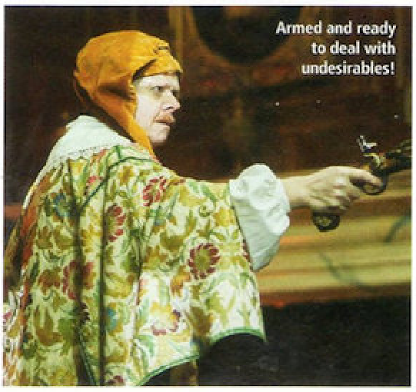
"What really intrigued me about the highwaymen," she continues, "was that they were celebrities. And when they were in jail, the jailers used to take money in exchange for people coming to sit around in their cells and listen to their stories. So when they went to their deaths, they couldn't lose face. They had to almost behave like a stand-up comic before being hanged. And there's something really disturbing about that."

Ultimately, Catherine notes, "being a highwayman was really about lawlessness. Living as an anarchist, outside of society. We picked 1651 because it was a precarious time when the Royalists had lost their homes and country estates. The Puritans and Cavaliers were robbing each other for their treasures. So, we really wanted to represent that this highwayman character lived outside of society's rules. But also, underneath that, which is what I quite like about the episode, there's a quest for something as well. There's a reason behind the robbery."

> **"Maisie is fantastic. What she has to encompass, in the case of this particular character, is *huge*."**
>
> **CATHERINE TREGANNA, WRITER**


Taking a coach in Hounslow can be very dangerous...


The Doctor is searching for something...


Armed and ready to deal with undesirables!

DOCTOR WHO

THE 2015 SERIES
EPISODE 6

WRITTEN BY Catherine Tregenna
DIRECTED BY Ed Bazalgette
STARRING Peter Capaldi, (the Doctor), Jenna Coleman (Clara), Maisie Williams (Ashildr), Rufus Hound (Sam Swift), Gareth Berliner (Coachman), Elisabeth Hopper (Lucie Fanshawe), John Voce (Mr Fanshawe), Struan Rodger (Clayton), Ariyon Bakare (Leandro), Karen Seacombe (Woman)

IN A NUTSHELL

When the Doctor tracks an alien artefact to England 1651, he clashes with a notorious highwayman known as The Knightmare. The pair discover they have a common goal and form an uneasy alliance. But you should never trust a highwayman and this one has been economical with the truth. There's been no mention, for instance, of the fire-breathing beast which lurks in the grounds of The Knightmare's home...

QUOTE UNQUOTE

THE KNIGHTMARE: "Step aside or I shall blow your brains out."
THE DOCTOR: "Sorry, you've been talking, haven't you? Try again, I promise to listen this time."
THE KNIGHTMARE: "You have interrupted my robbery, sir, and you will step away, if you wish to take another breath."
THE DOCTOR: "... Sorry, I was really planning to listen that time, but I basically didn't."

Ah yes, the quest is the quest. The Doctor arrives in his TARDIS hunting for something, while brandishing a curioscanner device. He then absent-mindedly interrupts a highway robbery in progress...

"There's this crucial thing going on and he's completely oblivious to it!" says Catherine. "It's a nice comedic device, because it completely disrupts the tension of being robbed at gunpoint in a heist. He undermines the status of the posturing highwayman. Because in this story, being a highwayman is all about kudos and swagger and who's got the biggest bounty on their head. That rivalry plays out with another highwayman in the course of the episode, which I find rather fun. In the brilliant *Robot of Sherwood*, I loved the Doctor's relationship with Robin Hood, which just completely undermined everything Robin was renowned for, and I think there's an element of that going on here too."

She goes on to describe *The Woman Who Lived* as "a bit of a buddy-buddy movie. Which would have surprised me, if someone had once told me I'd be writing sci-fi with a buddy-buddy movie element! But everything surprises me about this process, in a good way."

Catherine is typically modest about inventing a new toy for the Doctor, in the shape of that curioscanner.

"He's got a few gadgets in this whole series, which I think are fun. So it's been an honour to create one of them! There was a tumbleweed moment in the tone meeting, though, when someone asked me what I'd imagined the curioscanner to look like. I said something like, 'Um, over to you – I haven't quite thought that far!' The beauty of what we could explore, in this buddy-buddy rivalry kind-of way, is the Doctor thinking he's got the cool gadgets. But what the highwayman's got is sheer experience. There's a certain one-upmanship as they do things together. The oldest tricks are the simplest. And, actually, what the Doctor doesn't know in this, is that he's being tested throughout. He kind of blows it and the stakes are high."

While revisiting last year's episodes helped Catherine nail the Twelfth Doctor's character, she didn't want to lean too heavily on the past.

"You have to stop, or you can get the paralysis of analysis. You make so many notes and have so many ideas, but then you think, 'Okay, let's not try to repeat his beats – let's try to find new ones.' Then you've got to trust the team, who are across everything. But nobody says to you, 'I don't think the Doctor would have that response.' It's not prescriptive at all. Sometimes Steven might describe the Doctor as 'Billy Connolly having a rant', which was quite fun. At first, I wrote a slightly more callous Doctor, but through the drafts we realised that he actually cares a lot more in this instance. Because he has a certain responsibility and duty of care. Rather than just laugh that duty off and move on, which he's equally capable of doing, it's made him stop in his tracks a bit. It doesn't matter what the curioscanner's looking for: he's needed here. That's the beauty and the tenderness of the episode."

Among *The Woman Who Died*'s cast is moustachioed comedian and *Doctor Who* fan Rufus Hound.

"Rufus has a great part as the highwayman Sam Swift," says Catherine, "and gives a great performance. Early in Draft One, we realised Sam's a lot more important than we thought. Because what he represents is a kind of 'seize the day' attitude. Bless him, he's got most of my silly jokes. I wasn't aware how big a fan of the show Rufus was, until I saw his video-interview after the readthrough – he was so excited! I was a bit like that, I confess: I'm a bit starstruck. Sometimes in readthroughs, when people kindly walk me across the length of the room, introduce me to the lead actors and then leave me there, I feel quite uptight! Because I suddenly think, 'You don't want to waste your time talking to me!', which is a ridiculous thing to think, because you've written the episode and the very words they're saying! But it's a writer's lot, in my opinion – you're at the readthrough, then they all go off and bond on-set, and you turn up at the after-party for drinks and have to introduce yourself again!"

Catherine has nothing but praise for Maisie Williams, who returns here for her second *Doctor Who* episode. "Maisie's fantastic. What she has to encompass, in the case of this particular character, is huge, and I think it requires lots of layers. She's got to be a match for the Doctor and outwit him. At times it's done in a defiant teenage way and at other times she has to be far wiser than him. It's an incredibly layered and nuanced performance and I'm really impressed. I loved her work anyway, but it's a real honour to have her come on board. What she can do brilliantly is turn on a sixpence in terms of inviting your sympathy and your emotions and your compassion, and then suddenly make you feel rather scared and threatened by her. That was a big ask."

We'll leave you with one more exclusive fact about *The Woman Who Died*: it's the first ever *Doctor Who* episode to feature the word "farts". We've had a "farting" before, in *Aliens of London*, but never a "farts". Quite frankly, we expected more from Catherine – a lady of the theatre!

"Oh God!" she says, laughing uproariously. "Honestly, that's what you get when you ask a casual fan to write for it! You know, one of my favourite episodes from last series was *Listen*. That was the one [executive producer] Brian Minchin sent me, knowing me and what I loved, to show me what *Doctor Who* can be. And then, of course, I ended up writing a buddy-buddy movie with fart jokes. Who am I trying to kid?" **DWM**

The Zygon Invasion

&

The Zygon Inversion

Earth has become home to millions of Zygons, but their uneasy alliance with humanity is on the verge of breaking down...

PREVIEW BY **MARK WRIGHT**

Osgood is in trouble – but is she a human or a Zygon?

Cast your mind back to 23 November 2013. *The Day of the Doctor*. Deep beneath the Tower of London in the Black Archive, Kate Stewart and Osgood of UNIT face Zygon duplicates of themselves as a nuclear warhead 20 feet below them counts down to detonation. The countdown is aborted – "Peace in our time," according to the Doctor. But who is human, and who is Zygon – and will that fragile peace hold?

Jump forward a year. In the cargo hold of presidential aircraft Boat One, Osgood bravely faces off against Missy in the 2014 series finale *Death in Heaven*. Tragically, it's an encounter the bow-tie wearing science officer won't survive, as the bananas Time Lady vapourises her with a 'pop.' And an audience screams in horror.

Just short of a year later, we have *The Zygon Invasion* and *The Zygon Inversion*, a taught brace of episodes that effectively serves as a sequel to 1975's *Terror of the Zygons*, revisits those tantalising plot threads from *The Day of the Doctor*, and brings back fan-favourite Osgood.

No pressure then...

"I only really started thinking of it like that quite recently," laughs writer Peter Harness, talking to **DWM** from his home in Sweden. Peter makes a fast return to *Doctor Who* after scripting last year's tense, terrifying – and some may say, controversial – *Kill the Moon*. "I can't worry too much about how people are going to take it. I hope they like it. I think if they're looking for a direct sequel to either *Terror of the Zygons* or *The Day of the Doctor*, then it's going to be something different. These episodes are their own thing that stand on their own terms. I'm not that worried about it bearing comparison because I think it's a completely different set-up and a completely different story. And I think people will be glad to have Osgood back in whichever form she comes..."

There was a certain amount of fan outrage when *Death in Heaven* saw the apparent death of Osgood. Ingrid Oliver's character was an instant hit on her first appearance in *The Day of the Doctor*. Her affectionate steals from various emblems of clothing worn by past incarnations of the Doctor made her an obvious focus for fan affection. While there may not have been questions asked in Parliament about her death, there were definitely some furious tweets on the subject. But now she's back...

With the shape-changing Zygons an integral part of *The Zygon Invasion* and *The Zygon Inversion*, savvy fans may think they have Osgood's death-cheating return all worked out. After all, at the end of *The Day of the Doctor* there were human and Zygon Osgood variants, their fates left unknown.

"It isn't quite that simple," teases Peter, before promptly going silent. Osgood's role in this two-part adventure is so key, it becomes tricky in preview terms to discuss her involvement without blowing the entire story wide open. Instead, Peter considers why Osgood has become such a popular character.

"Ingrid is a very likeable actress," he says. "I've known her for ages, we were at university together. Osgood's a fan girl, isn't she? That's quite an easy character to get wrong. There have been one or two fan proxies in the show over the years, I suppose, but Osgood reflects the new fandom in the way that it's relentlessly cheerful, loves the cosplaying, and is much more female. She's obviously having a lot of fun and is really positive about things. I can see why fans like her."

Invasion and *Inversion* revisit events from *The Day of the Doctor* in which a memory-wiped Kate Stewart and UNIT negotiate a peace treaty with similarly memory-wiped Zygon duplicates of the UNIT personnel. The scripts examine the stark reality of that uneasy Human-Zygon coalition a few years later, introducing some difficult themes wrapped up in the sci-fi adventure trappings of *Doctor Who*.

"Steven Moffat took me aside at the screening for *Deep Breath* in London in 2014," Peter explains, outlining the brief he was given for this latest *Doctor Who* assignment. "We went off into this little room where they kept the chairs and he pitched the idea to me. It was about what happened with the Zygon peace at the end of *The Day of the Doctor*. Osgood is still alive, there were two Osgoods and they were in charge of policing the ceasefire. And it starts to break down, there's a murder which sets it off. They wanted a big international global conspiracy thriller basically. An urban thriller."

Peter came back to *Doctor Who* during a massively busy year in which the writer's time has

The Doctor's on the run – but from what?

Two sinister workers? Or two sinister girls?

been taken up with his acclaimed TV adaptation of *Jonathan Strange and Mr Norrell*, and the final series of the Kenneth Branagh detective drama, *Wallander*, on which he serves as showrunner. Despite an already heavy workload, Peter was delighted to revisit the Doctor and Clara.

"I went away and thought about how to shape Steven's brief into a story and we just kept on talking about it. It was a fairly open brief to begin with, but I think Steven had been thinking about the story for quite a while, and so we worked very closely on how it was going to develop, how it was all going to wrap up and conclude, particularly in the second episode, which we co-wrote."

D*octor Who* has a grand tradition of creating stories that have their roots in contemporary events, holding a mirror up to issues of the day. These episodes are no exception. With emotive words such as 'radicalisation' surfacing in the script, is the story pushing the boundaries of how far this can go?

"I don't know, I think you're free to push it as far as you can really," believes Peter. "I don't go into these things thinking I'm going to write something that's making a political point. But I think science-fiction always takes meanings and resonances from the world about it. One thing that I really had in my head when I was writing it was the *Invasion of the Body Snatchers*, and I think that's why it originally had the title *Invasion of the Zygons* as a homage to that.

"*Invasion of the Body Snatchers* was clearly some kind of reflection on Communist panics. I didn't approach this from wanting to write something about what's happening in the world today, I thought that if aliens wanted to fight us and they were fighting us from a position of weakness, they would look at how we fight wars in that way. And probably do something along similar lines. So it's really more that the Zygons are not only stealing our faces, but they're stealing the ways in which we fight each other nowadays."

With a request from the *Doctor Who* production team to write an exciting global conspiracy thriller featuring UNIT and the Zygons, Peter did just that, delivering scripts taking in place in such diverse locales as London, New Mexico and Azerbaijan.

"I think it's a reflection of how ambitious they are," says Peter in admiration of the wide scope that *Doctor Who* now puts on screen. "They asked for a big international thriller and I wrote it for them. Then they said 'We can't possibly afford this!' But they've done a fantastic job. We did get some overseas filming for New Mexico, and the Azerbaijan stuff is very convincingly mocked up. The wonderful thing about *Doctor Who* is its ambition and the fact that they are still working on BBC budgets, but that doesn't often come across on screen. And if they've got a big ambition for something they'll find ways to achieve it and they'll find ways to sell it. I love the fact that on both of the things I've done they've said 'Just go and write it, and write it big.' I love that, and this is very convincing as an international thriller. Daniel Nettheim has directed it very beautifully and really sold it as such." ►

> **"The Zygons are not only stealing our faces, but also the ways in which we fight each other."**
>
> **PETER HARNESS, WRITER**

The Doctor, checks Twitter for the latest on the Zygon invasion, perhaps?

BBC

DOCTOR WHO

THE 2015 SERIES
EPISODES 7&8

WRITTEN BY Peter Harness and Steven Moffat
DIRECTED BY Daniel Nettheim
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Ingrid Oliver (Osgood), Jemma Redgrave (Kate Lethbridge-Stewart), Rebecca Front (Walsh), Jaye Griffiths (Jac), Aidan Cook, Tom Wilton (Zygons)

IN A NUTSHELL
The fragile peace between humans and Zygons is on a knife edge. Tensions run high as factions within the Zygon community seek to incite violent action against humans. Called in by UNIT, the Doctor and Clara fight to bring the situation under control. But one question remains: where on Earth is Osgood?

QUOTE UNQUOTE
KATE: "You left us with an impossible situation, Doctor."
THE DOCTOR: "Yeah, I know. It's called peace."

◂ To accommodate a story with such a wide scope, the return of the Zygons has been afforded a two-part slot. As a writer with a deep love of *Doctor Who*'s history, Peter admits to a certain glee in being able to write what we can only describe as a gob-smacking cliffhanger.

"It was fun because you've got the cliffhanger, which is desperately exciting seeing that for the first time. It's wonderful watching the opening sequence with the credits kicking in, but getting towards the end of the episode and there being a cliffhanger at the end. You just stop and rewatch it dozens and dozens and dozens of times. And a two-parter does give you a bit more space. Although it doesn't feel like that, it doesn't feel as though you've got a hell of a lot more space because stories are like water, they'll always spread to accommodate how much space is allowed to them. So it doesn't feel that there's a lot of time to hang around. I guess you can tell a bigger story."

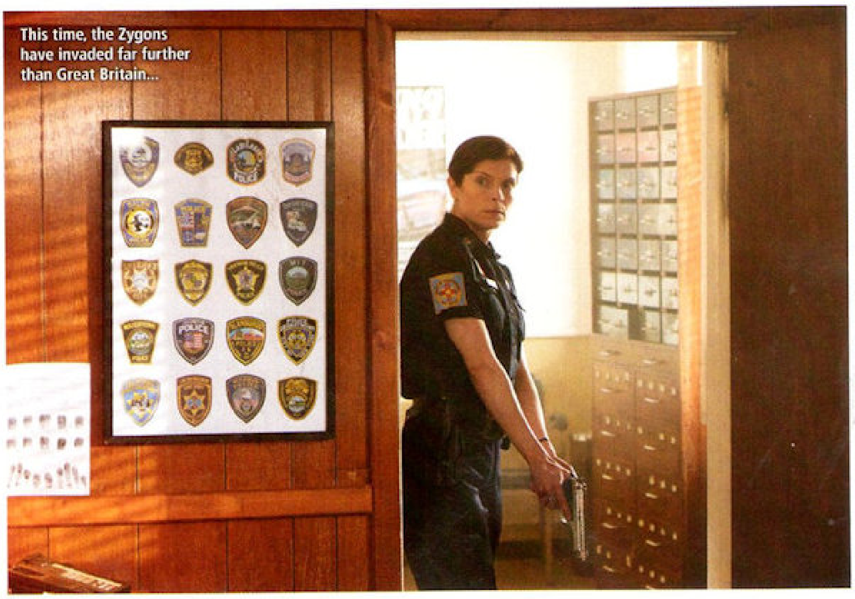
In last year's series, the Doctor posed the question: 'Am I good man?', with Peter's *Kill the Moon* featuring a key scene that took the Doctor and Clara's relationship closer to the edge than ever before. Having had the Doctor practically abandon Clara when she needed him the most, how does Peter feel the central relationship of the series has changed this year?

"I think the Doctor's got over being a bit of a jerk in that post-regeneration time. It's quite clear that he'd answered the question: 'Am I a good man? Yes, yes I am'. He's a lot more relaxed and he's having a lot more fun. I think that argument that the Doctor and Clara had [in *Kill the Moon*] was probably a turning point for them, anyway. She really calls him on what he's done and makes him think again. Now it's what Steven and Brian [Minchin, executive producer] are saying, that they're just enjoying being in each other's company and enjoying the ride at the moment. Which clearly can't last forever, but I don't know what terrible tragedies are awaiting them in the future."

With UNIT having engaged the Zygons in hostilities in previous encounters, it seems only right that *Invasion* and *Inversion* feature *Doctor Who*'s perennial alien invasion specialists at the heart of the story. Following an earlier appearance in *The Magician's Apprentice*, Jemma Redgrave is back as Kate Lethbridge-Stewart, along with Jaye Griffiths as Jac. It's long overdue, but UNIT is now a predominantly female-led organisation.

"It's a slightly conscious decision for me, I think," suggests Peter. "I think, why not? Obviously there's Osgood and Kate and Jac, but I like to have as many strong female characters in the stuff I write as possible really. I felt a bit hamstrung on *Jonathan Strange and Mr Norrell* because that's a very male-dominated piece, so I probably wanted to fill this with as many women as possible."

> **"It's an exciting alien invasion urban thriller, featuring some kick-arsey shape-shifters!"**
>
> **PETER HARNESS, WRITER**



This time, the Zygons have invaded far further than Great Britain...

One of the strong women serving in modern UNIT is Colonel Walsh, played by guest star Rebecca Front. The BAFTA-winning actress' *Doctor Who* appearance reunites her with *The Thick of It* co-star Peter Capaldi. Rebecca played Secretary of State for Social Affairs and Citizenship Nicola Murray, trading regular barbs with Peter Capaldi's Malcolm Tucker.

"Yes, it's very nice," says Peter. "It's interesting to see them working together in that way. It's a very different dynamic but it's great fun that they're back together again."

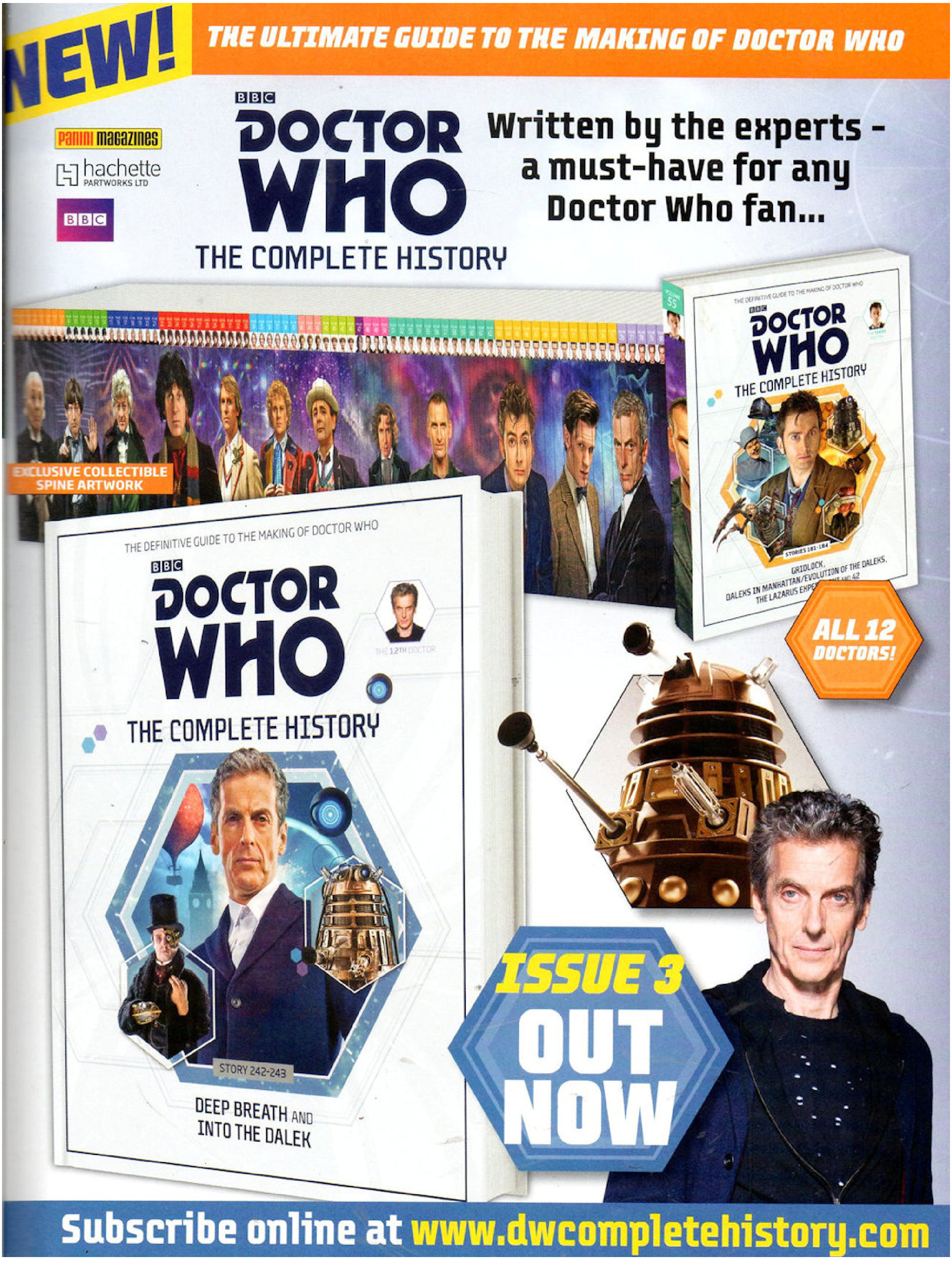
Despite only two previous outings, the Zygons are one of *Doctor Who*'s great monsters. Although they may be appearing in a very different kind of story here than their début in *Terror of the Zygons* nearly 40 years ago, Peter is happy to stress that they remain true to their terrifying origins in 2015.

"I think they look excellent. They're a fantastic design. All monsters are best glimpsed, so we've got lots of them in caves and dark places, which I think is the best places for monsters to be. They look suitably terrifying. And of course, they're probably at their scariest when they're pretending to be people that you know."

With *The Zygon Invasion* and *The Zygon Inversion* working on so many levels – as *Doctor Who* stories always do – how would Peter sell this adventure to the Saturday evening audience?

"It's an exciting alien invasion urban thriller," he says simply, "in different landscapes and locations featuring some pretty kick-arsey shape-shifters and a few fan-favourites.

"If it's about anything, it's about the difficulty of maintaining a ceasefire. That's something Steven really drew out of it, how in a very realistic way, in a very human way, how difficult it is to stop people fighting each other. Which probably speaks more about the current situation in the world than any other incidental contemporary references." **DWM**



NEW! THE ULTIMATE GUIDE TO THE MAKING OF DOCTOR WHO

Panini magazines

hachette PARTWORKS LTD

BBC

BBC DOCTOR WHO THE COMPLETE HISTORY

Written by the experts – a must-have for any Doctor Who fan...

EXCLUSIVE COLLECTIBLE SPINE ARTWORK

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC DOCTOR WHO THE COMPLETE HISTORY

THE 12TH DOCTOR

STORY 242-243

DEEP BREATH AND INTO THE DALEK

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

VOLUME 55

BBC DOCTOR WHO THE COMPLETE HISTORY

STORIES 181-184

GRIDLOCK, DALEKS IN MANHATTAN/EVOLUTION OF THE DALEKS, THE LAZARUS EXPE

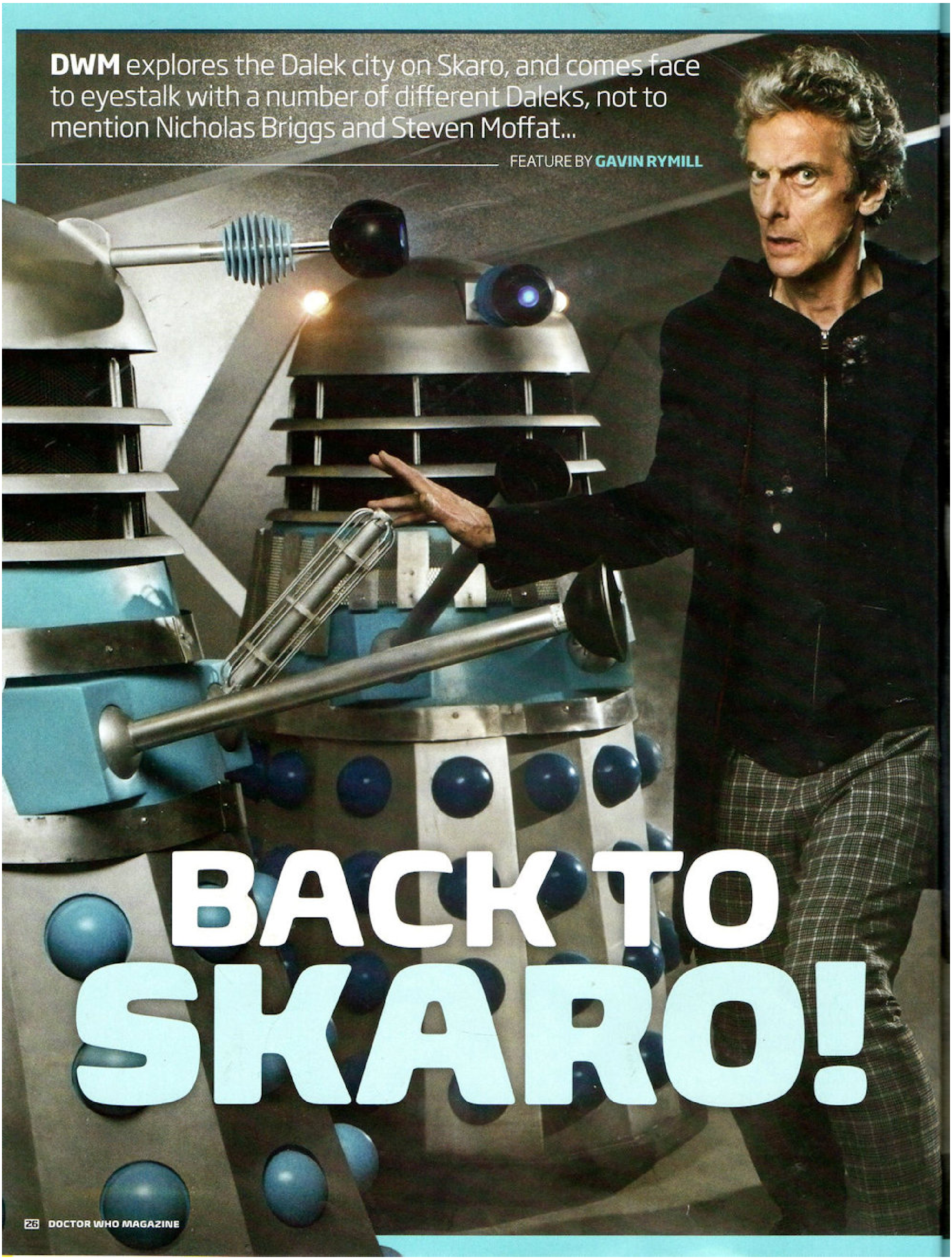
ALL 12 DOCTORS!

ISSUE 3 OUT NOW

Subscribe online at www.dwcompletehistory.com

DWM explores the Dalek city on Skaro, and comes face to eyestalk with a number of different Daleks, not to mention Nicholas Briggs and Steven Moffat...

FEATURE BY **GAVIN RYMILL**



BACK TO SKARO!

POLICE BOX
POLICE CALL BOX

Peter Capaldi goes Dalek-hunting...

It's March 2015, and **DWM** has been dispatched to Cardiff to inspect the vast army of retro Daleks that has been assembled for this year's epic two-part season-opener *The Magician's Apprentice* and *The Witch's Familiar*. Stepping onto the set is like being transported back to 1963. Walking through the arched corridors of Skaro is a surreal experience, particularly for anyone familiar with the original appearance of the Daleks and their city on Skaro, from only the fifth *Doctor Who* episode ever, *The Dead Planet*.

"I hope they use the right sound effects!" says a man who **DWM** has discovered lurking in a prison cell on Skaro. We've located the charming Nicholas Briggs, whose many roles in the world of *Doctor Who* include the voice of the Daleks since 2005. He has written or overseen countless audio Dalek stories for Big Finish Productions, so he is no stranger to the nuances of this particular world. But, more than that, he is a true Dalek fan.

"I think fans are really going to love this story," Nick continues. "People who aren't *Doctor Who* fans will not understand how exciting those concentric shapes are."

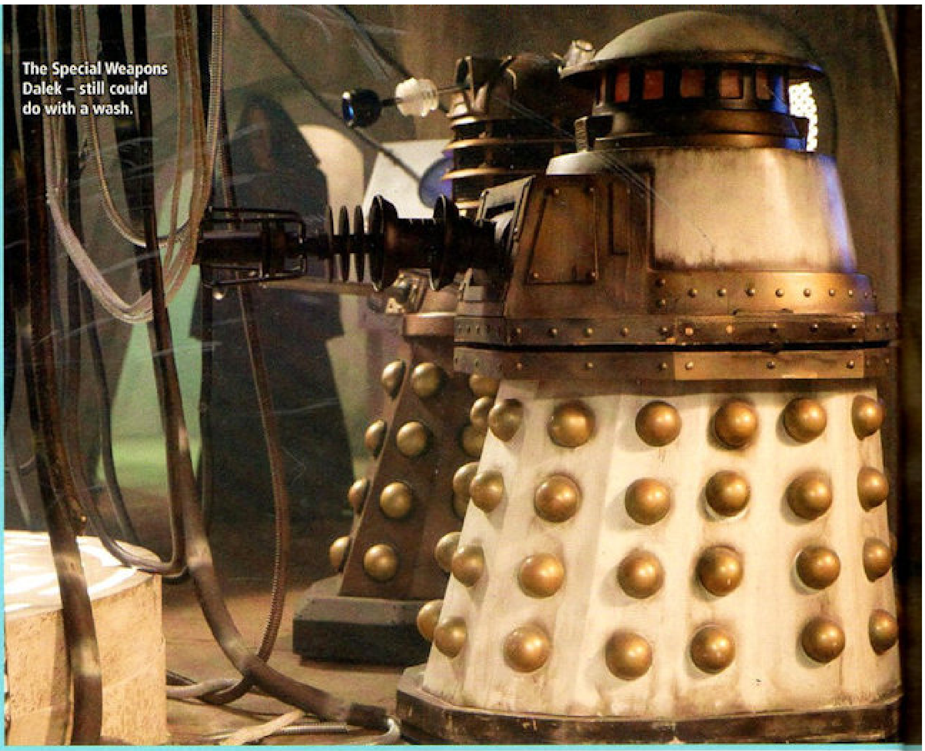
It's not just the shapes of the doorways evident in Michael Pickwood's sets that's getting us excited, either. Sound effects experts like Nick Briggs will have been delighted to once again hear the famous Dalek heartbeat sound – used in nearly every Dalek story since the original 1963 serial – along with the strangely pleasing red alert siren first used in 1979's *Destiny of the Daleks* and more recently in 2008's *Journey's End*.

But what about the Daleks themselves? For this story, the *Doctor Who* set isn't just filled with bronze Daleks of the type introduced in 2005. Dotted around the Dalek control room set are Daleks from every era of the show. Peter Capaldi is so delighted by the presence of the silver and blue models that he's taking every opportunity to pose for photographs with them. The culmination of the design team's hard work is the incredible Dalek control room itself. It is a vast yet minimalist set, with chunky panels and circular screens that hark back to 1963.

"The Dalek control room is amazing," agrees Nick. "I was absolutely blown away by it and thought, 'This is something really, *really* special.' That's the delightful thing about doing this job. This set is *so* amazing that it inspired Peter Capaldi to come over and see it even when he wasn't required to be here. He said to me, 'I was sitting in my flat over there, knowing that there's like a hundred Daleks on set – so was I going to sit there in my flat, or was I going to come over and be a sad fan and watch it all?'"

Not only are both the actors playing the Doctor and his mortal enemies huge Dalek fans, but half of the Daleks present actually *belong* to fans. It might seem like an odd arrangement to have the *Doctor Who* production team asking members of the public to supply Daleks, but there are several benefits. Dalek-owner Tom ►

"This set is *so* amazing that it inspired Peter Capaldi to see it even when he wasn't required!"



The Special Weapons Dalek – still could do with a wash.

◄ Nichols has loaned three props for this story. Two of them are the 2005-era design: a black Dalek bearing Dalek Sec's ID badge and a bronze casing that has Dalek Caan's.

"It makes a lot of sense," says Tom. "Rather than commission another three or four entire builds, they can just pay the fuel costs of shipping my Daleks around." But he also points out that the added benefit of using private props is that it maintains secrecy. "You see, if they had just removed all the Daleks from the *Doctor Who* Experience, people would notice their absence."

As a thank-you for the use of his props, Tom has also been given a tour of the set. But his visit came with a significant bonus.

"I was lucky enough to *be* a Dalek!" he beams. "They needed one extra to fill an area for a different camera angle, so I leapt at the opportunity. I wasn't in one of my own Daleks, unfortunately, but I didn't care!"

For those who prefer their Daleks to be from the old school, *The Magician's Apprentice/The Witch's Familiar* really delivers. The story boasts four beautiful replicas of 1960s-era Daleks (not to mention CGI versions) which have arrived courtesy of the nearby *Doctor Who* Experience. They belong to Andrew Beech, a BBC content supervisor for live *Doctor Who* events. Having another pair of expert eyes on set proved invaluable, as Andrew says he noticed something amiss when he first arrived with one of his props.

"In order to repaint the 'chest' section, the plunger and gun appendages had been removed, but then reinstated with the 'gun' on the right and the 'manipulator arm' on the left," he tells us. "I could just imagine the amount of fuss that would ensue in certain areas of fandom if that precedent were broken, so I made sure to get them swapped back over before recording began."

Nick also loves the 1960s Dalek designs...

"I would love to go back to those small silver ones with the blue balls and the slats down the sides. That's my favourite Dalek," he says. "It's such a thrill to see them all here, especially the one from *The Evil of the Daleks* [1967] with the black top."

Throughout their history, the Daleks have not only come in all sorts of different colours, but they've also had different voices. Initially, in 1963, Peter Hawkins and David Graham gave the aliens quite a rational manner, but with a heavily modulated, staccato intonation. When they returned in 1964 and 1965 the modulation was reduced and the hysteria was ramped up. By the 1970s, the harsh power of Roy Skelton's distorted voice became the norm. This raises an obvious question for the man who voices the Daleks today: was he tempted to try out different voices for each variant?

"My general Dalek voice is pretty much Peter Hawkins most of the time," Nick reveals. "That's my root inspiration. This question came up in *Asylum of the Daleks* [2012], and I had to tell people eventually that the other Daleks didn't speak. I haven't done any specific bits with those older Daleks yet. But in ADR [Additional Dialogue Recording] I will be putting in little bits of..." – he adopts a high-pitched tone – "'Emergency!'"

One Dalek prop that can be seen prominently throughout this story is the Special Weapons Dalek. This tank-like unit was first seen in 1988's *Remembrance of the Daleks*, and the same prop had a surprise cameo in *Asylum of the Daleks*. This time, the prop on set is a fan-made replica; the third item owned by Tom Nichols. He tells **DWM** that he only recently acquired this Dalek, and it nearly wasn't used in the episode at all...

> **"The Special Weapons Dalek speaks! It was all rigged up with lights, and I just did a big, beefy voice for it."**
>
> **NICHOLAS BRIGGS** VOICE OF THE DALEKS

"At first they turned down my offer of the Special Weapons Dalek, saying it might not fit in with the others," he says. "I told them I wouldn't need it for the duration of filming and *insisted* they took it, no charge!"

"Hettie Macdonald, the director, just decided, 'I like that one with the big eye!'" reveals Nick Briggs. "And we explained to her that it was actually a gun. She asked, 'When did it appear?' And [Dalek operator] Nick Pegg and I gave her a long explanation of *Remembrance of the Daleks*, and of how it was wheeled out and obliterated everything. And Hettie said, 'Oh so it quite literally is a *Special Weapons* Dalek?'"

This new story also holds a special surprise...

"It speaks now!" says Nick. "Yeah, and it was all rigged up with lights and everything, so I just did a big, beefy voice for it. 'EXTERMINATE THE DOCTOR!'"

Reflecting on the director's approach to the story, Nick has nothing but praise for her.

"I would say that Hettie has been the most attentive director, in terms of the Daleks, that we've ever had," he says. "In fact, she's the most attentive in terms of *all* performance that we've ever had. She's very precise. She always wants to know *why* something is being done. And if you don't know why, then let's find a reason. Her precision is incredible. I've had the most notes that I've ever had for Dalek voices. She comes round behind the set and sits down next to me and goes through it and says, 'Well, you sound a bit like this here, and that's not right.'

"I think she comes from theatre which is why she rehearses more than any other director I've ever worked with on *Doctor Who*," he continues. "She lets the rehearsals take as long as necessary. And then she runs it again and again and she brings in the camera team and runs it again and she brings in the entire crew and runs it again. By the time we're shooting it, we really feel like we've gone through it a lot and she's always making very precise decisions about the nature of the scene.

"I think a decent rehearsal saves you time in shooting. And it saves you time in editing too. You don't have to edit around things you didn't get. Because she's made sure that every scene has got every single element and decision in it that she wants. But she's not dictatorial. She's not trying to get you to produce some image she's got in her head. She is trying to get *you* to make a decision and go with it."

Way back in 1963, schoolteacher Ian Chesterton climbed inside an empty Dalek casing to roam through the aliens' underground city and nearly got exterminated. Now it's 2015 and a different schoolteacher has climbed inside a Dalek casing to roam through the aliens' underground city. She too nearly gets exterminated, but *The Magician's Apprentice/The Witch's Familiar* deftly subverts the old idea to deliver an electrifying scene in which the Doctor himself nearly kills his companion.

Nick explains how much input he was afforded to this scene: "There's the whole business where Clara is inside the Dalek and the Dalek is talking. Hettie said to me, 'Well, how d'you feel about it?' I said, 'Well, I see that she's trying to say something, but it just keeps coming out with all this other stuff.' I think it's the best scene we've done. When the Doctor points the gun right at the eye-stick and the Dalek says, 'Mercy! Mercy!', Peter was very deliberate about how he did that scene. There was a lot of discussion about it. It's just fantastic to see that level of discussion going on. Very exciting."

The fact that Daleks should not understand the word 'mercy' is an echo of the final moments from 1975's *Genesis of the Daleks*, when Davros pleads for pity and his creation tells him that the word 'pity' is not registered in the Daleks' vocabulary bank. Fittingly, 2015 is the 40th anniversary of the story which first introduced Davros. When *Genesis* was first transmitted, *Doctor Who* showrunner Steven Moffat was just 13 years old. As with many young fans, it clearly made a big impression on him at the time...

"When that was first on, without there being any polls, or reviews, or any real means for *Doctor Who* fans to communicate with each other, I thought independently and of myself that *Genesis of the Daleks* was the best *Doctor Who* story I'd *ever* seen," Steven tells **DWM**, emphatically. "I thought it was extraordinary. And I'm not sure that I would move from that position now."

Steven reveals that he was keen to take his new story back to the roots of Davros and the Doctor's original debate from *Genesis*.

"I wanted to take the conflict between the Doctor and Davros very, *very* seriously, because it's always been a fascinating argument," he says. "I also wanted to throw the Doctor's words from *Genesis* back at him: 'If someone pointed out a child to you and told you that child would grow up totally evil, could you then kill that child...?' That's a huge thing to actually face the Doctor with. I think Davros gets under his skin more than most people he meets, because Davros starts from a reasonable position: that is, to protect his own 'children'."

Davros was first played by Michael Wisher and although two other great actors – David Gooderson and Terry Molloy – have played the part since, it was the original portrayal which was evoked by Julian Bleach so magnificently when he took on the role of the old foe in 2008 for Russell T Davies' *The Stolen Earth/Journey's End*. Nick Briggs suggests that the return of Davros had been planned for some time...

The bitch is back!

"When Steven was just taking over as executive producer, he said to me, 'That Julian Bleach was *so* good – he'll be worth bringing back.' And it's taken him all this time to get round to it. We were all delighted to see Julian again. We had such fun with him last time. When *The Stolen Earth* and *Journey's End* was broadcast, we all met up at Nick Pegg and Barnaby Edwards' house, Julian and myself, and we all watched it together.

"I think that Julian is brilliant," Nick continues. "I think that he sounds like Davros all the time! He just has that way of speaking, you know? Terrifying. And he looks particularly good. I love those big scenes between just the two of them – the Doctor and Davros. I watched them rehearsing it, and Davros was leaning there, looking so tired, and so old."

Steven too is bursting with excitement about Davros' return. "Julian Bleach is utterly amazing!" he agrees. "I don't know if you know this, but he does the Davros 'burrr' – that ring modulator thing – he does it live, with his own voice." Steven attempts a demonstration of Davros' distinctive rasping voice, but soon gives up. It's a sound that not many people can mimic. "He sounds exactly like Michael Wisher speaking through the special microphone," he elaborates. "Julian just does it with his own voice – he can just *do* that."

"It's so funny talking to Julian when he's in the mask," Nick confides, "because he smiles when he talks to you and you're not used to seeing Davros smiling! It's really quite spooky."

Steven has a confession to share with **DWM**...

"I kept telling my wife, Sue, that I really wanted a selfie with Davros," he reveals. "But I just found it too frightening to talk to Julian while he was in the Davros chair! Sue had to ask for me! And then, on Julian's last day, I went to say goodbye to him. By this

Julian Bleach becomes the terrifying Davros once he puts on the mask!

time he was out of the chair, and was just sitting with everybody else on set. Of course, in his own mind, Julian thinks that he just looks like Julian, but what he actually looks like is Davros. So I went to say, 'I'm off now, so goodbye, and thank you for being amazing.' Julian stood up to chat to me – but, of course, he chatted to me out of Davros' face... which is pretty chilling! That mask is amazing. It's even better than it was before. The way the flesh moves around his face – it's completely real. At one point, while we were talking, I made an amusing remark and he laughed. I have never seen anything so terrifying in my life! I had to take a step back in terror! That gaping black maw! That face all shivering with his flesh!"

DWM wonders if Mr Bleach takes any notes from the maestro Mr Briggs on Dalek voice intonation?

"Not at all," Nick shakes his head. "It's all his own thing. Not like Mr Diagoras! Eric Loren [who played the Dalek Sec/Diagoras hybrid in 2007's *Daleks in Manhattan/Evolution of the Daleks*] was obsessed with the whole way a Dalek spoke and kept asking me to say his lines so he could imitate what I was doing. But Julian knows exactly what he wants to do with Davros. He's extraordinary."

As **DWM** wanders around the set, members of the production team anxiously fret about how visible 'The Chair' is – now vacated by its owner – in case anyone who doesn't have full authorisation happens to see it. The return of Davros has been a closely guarded secret, unlike the return of the other main antagonist... so we ask Steven Moffat if Michelle Gomez was everything he hoped she'd be in the role of Missy?

"Oh, more. *Much* more," he says. "That only happens a few times in a career that you nail a casting as perfectly as that."

Both the Master and Davros might lay claim to being the Doctor's arch-enemy. But what's the difference between the two villains from a writer's point of view?

"Well, this is why I like putting them in the same story," Steven replies. "The difference between Davros and the Master is... Missy is the lover of chaos. The person who says to the Doctor, 'Come on, let's have fun! We both ran away from Gallifrey because it was boring. So let's light a few fires! Let's see what's going on – come play with me!' Whereas Davros is a serious-minded individual. He has a version of the future of the universe that makes sense to him. He's suffered massively for this, and he's sacrificed everything. He's not surrounded himself with great wealth and great glory. He's actually not being selfish. He's *dreadful* – but according to his own morality, he's a hero. Davros ►

The Daleks face an unexpected uprising from below.

> "Davros is not simply evil; he's trying to preserve his own kind."
>
> **STEVEN MOFFAT** WRITER

is not doing this for his own gain. He's a sort of fitting opposite of the Doctor."

The Doctor and the Master are opposites too, though, aren't they?

"The Doctor and the Master are opposites in a *different* way," Steven insists. "Missy is opposite to the Doctor in that she's an irresponsible villain. Whereas Davros isn't irresponsible – he has as clear a moral code as the Doctor's. It's just completely the opposite to the Doctor's. Davros is not simply trying to entertain himself. The Doctor is clearly the one who's 'right' in the big moral sense – but Davros has sacrificed his life, and all hope of personal gain, and even survived the hatred of his own creations, in order do what he thinks is right for the universe."

As we chat, we catch sight of Michelle Gomez hoisting a small child out of a Dalek casing. It is a little unsettling, but this particular oddity is one of the few unusual sights that is *not* actually in the script. Nevertheless, this story contributes several new snippets of information to *Doctor Who* mythology, most intriguingly concerning the relationship between the Doctor and the Master...

As Hettie Macdonald calls action on the set once more, **DWM** watches a scene between Michelle Gomez and Peter Capaldi in which Missy refers to the Doctor's wedding (clearly not the one involving River Song) – an exchange which is ultimately cut from Episode 1. In Episode 2, however, a line referring to Missy's daughter does make it to screen.

Nick Briggs is particularly amused by this moment. "Yeah, yeah, yeah! And then she gets cut off before she can elaborate on it! Michelle does it brilliantly. Steven can't help but be provocative. I think that's his USP! He doesn't want to do anything that's exactly as you expect it. He always wants to surprise you. You feel like, if you went round to his house, and he offered you a cup of coffee, you'd look in the cup and there'd be a plastic frog, and he'd go, 'Ah-ha! You thought it was coffee!' And you'd touch the cup and it would be made out of some malleable plastic. 'Ah, you thought that was china! No it isn't! And you're not sitting on a chair, that's my mother-in-law!' It's like he's constantly pulling flowers out of his sleeve."

Today, the Daleks are clearly oblivious to their soon-to-be revolting sewers below. But it could have been a very different story if we'd timed our visit slightly differently...

"Well, yes, I mean the real title of this story should be *Poo of the Daleks*," Nick chuckles. "It's like the ultimate way to destroy the nastiest foe... When we did that scene, it just looked disgusting! There was a bit with one of the original Daleks, and just a whole gush of poo was coming out of it. I thought, 'I can't wait to do the ADR for that!' It will be me just going 'BLEERRRGH!' Basically, what the Doctor did was take them all out for a really strong curry the night before."

Missy also adds something to Dalek mythology when she reveals the reason the Daleks scream their famous catchphrase: "To reload, yeah!" says Nick. "I don't know whether she's being sarcastic when she says that. You can never quite know with Missy..."

To better understand the Daleks and see what made their creator such an effective villain, Steven Moffat was keen to revisit several old adventures before writing this new tale.

"One thing I noticed is that there are no bad Doctor/Davros scenes," he says. "Literally none. I went and watched every single Davros story, from *Genesis* onwards. Actually, with *Genesis*, you think it's all about the two of them arguing, but they only properly meet for one brief sequence in Part Five. That's all there is. But every single Doctor/Davros scene ever made, I swear, is superlative. It's like the writing just automatically goes up."

Steven was so impressed by all the previous encounters between the Doctor and Davros that he decided to pay tribute to them by including a series of flashbacks in *The Magician's Apprentice*.

"Well, obviously, there's *Genesis*," Steven says, counting them off one by one. "Those moments with Michael Wisher and Tom Baker are wonderful. They're not all that long, but they're brilliant. 'If you had created a virus that would destroy all other forms of life, would you allow its use?' That's all brilliant stuff.

"Then there's *Destiny*, which was a *much* better story than I remembered. In fact, I thought it was rather terrific! You can see some of the budget limitations hitting it a bit, but I thought it was really well made, Tom Baker's on fantastic form, and it's beautifully written. And again, the Doctor/Davros scenes are great.

"The next time Davros turns up is *Resurrection of the Daleks*, which is quite a chaotic story, but I rather love it! The scenes between the Doctor and Davros are really gripping. 'I'm not here as your prisoner, Davros, but your executioner.' Again, brilliant. Colin Baker's scenes with Davros in *Revelation* are fantastic too; the 'consumer resistance' gag is superlative. And then there's the magnificent rant that Sylvester McCoy has in *Remembrance*. 'Unlimited rice pudding!' It's like there's something about those two characters butting heads, that just makes the show *better*.

"Obviously when Russell got to have his go with David Tennant and Julian Bleach, it was fantastic. *The Stolen Earth* and *Journey's End* are obviously amazing episodes of *Doctor Who*. Simply extraordinary. I was watching them thinking, 'How much story can anyone pack into that amount of time?' It was brilliant. But Davros isn't actually at the centre of the story. He's not sidelined by any means, but he's not at the evil heart of it. On this one, we actually make him the main character, in a way.

"But it's like there's an automatic chemistry between those two characters, whoever's playing them. So I wanted to have my go, and to put them in a room together for a bit longer..."

Despite having made his début over 40 years ago, it's perhaps surprising that this is only Davros' seventh appearance on screen. He's not a character who can return quite as regularly as the Master, is he?

"No," Steven agrees. "That's because Davros' agenda is too complex. He's not simply an evil villain, who's setting out to conquer the universe. He's setting out to preserve his own kind. That's what he's doing. He's a dreadful man, but he's got a very specific idea. So we can't have loads of stories where Davros concocts yet another evil scheme and the Doctor foils it with his cleverness."

Davros is a character who knows the Doctor better than almost anyone else. After all, he presumably knows exactly what the Doctor got up to during the Time War...

"We know the Doctor has done unmentioned – and unmentionable – things during the Time War," Steven agrees, "even now that his biggest crime has been reversed. John Hurt seemed very young in *The Night of the Doctor*, but very old by *The Day of the Doctor*. What happened during those years? He clearly did a lot of bad things during the Time War. He was the most terrifying warrior. And that's the thing we play with this year. What did he get up to in the years we didn't see him?

"Now, having spent a lot of time writing the show, I think the character of the Doctor is actually quite well delineated," Steven continues. "I get him. I get that he's aspiring to be a thing called 'the Doctor', but he isn't really. I get that he's at some level an exceptional but nevertheless quite ordinary person, trying to live up to an impossible ideal. I think that's all there. And so you have to wonder what fired him off Gallifrey in the first place..."

As we saw in *The Witch's Familiar*, Davros was wondering that exact same question. Was the Doctor simply bored, or was there some other reason why he left Gallifrey? Something to do with the coming of "a hybrid creature," Davros suggested... And what did Missy mean by saying that "everyone's a hybrid?" Steven! What does it all *mean?!*

"Well..." Steven pauses for dramatic effect, as if he's about to give us an answer – but then he just smiles. "You'll just have to keep watching, won't you?" **DWM**

BIG FINISH WE LOVE STORIES
FROM THE WORLDS OF
BBC
DOCTOR WHO
JAGO & LITEFOOT
CHRISTOPHER BENJAMIN & TREVOR BAXTER
SERIES TEN

JAGO & LITEFOOT: SERIES TEN

STARRING **CHRISTOPHER BENJAMIN**
AND **TREVOR BAXTER**

FOUR BRAND-NEW STORIES FEATURING THE INVESTIGATORS OF INFERNAL INCIDENTS!

AVAILABLE IN OCTOBER ON CD AND DOWNLOAD!

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence.
BBC logo © BBC 1996. Doctor Who logo © BBC 2009.. Jago, Litefoot and the world of The Talons of Weng-Chiang created by Robert Holmes and used under licence.

GHOST WRITER!

THE 2015 TEAM! TOBY WHITHOUSE

Toby Whithouse returned to *Doctor Who* this year to script his fifth and sixth episodes, so we asked him about apparitions and paradoxes...

INTERVIEW BY **JASON ARNOPP**

The Doctor's dead future-ghost, floating towards Clara Oswald, its eyes as blank and dark as the water which surrounds it.

This, ladies and gentlemen, is a classic *Doctor Who* cliffhanger, and we're sitting in the comfortable and relatively tidy Brighton home office of the man who devised it. Toby Whithouse is an award-winning writer of theatre plays, various *Doctor Who* episodes and the *Torchwood* story *Greeks Bearing Gifts*, not to mention the creator of TV shows *Being Human*, *The Game* and *No Angels*. We'll be talking about all of this. But right now, given that *Under the Lake* and *Before the Flood* have aired, Toby looks relieved to be able to talk about previously classified details like that cliffhanger. When he conceived the Doctor's floating ghost, was it one of those champagne moments?

"No, there's no time!" he says, with a laugh. "It's more of a relief, actually. 'Okay, so we've got that, now how do we get to it?' You only get a minute's grace, then you have to work the rest out."

In its depiction of something terrible appearing in the distance and floating inexorably towards us, this cliffhanger feels like a descendant of another all-time great, at the end of 1975 story *Pyramids of Mars*' first episode. We're also reminded of 1979's notoriously terrifying TV movie *Salem's Lot* – and of course the Stephen King novel which spawned it. Toby nods at mention of the film.

"*Salem's Lot* was one of the most terrifying things I'd ever seen. I saw it at a really formative time. In fact, I sent (*Under the Lake*/*Before the Flood* director) Daniel O'Hara the link to the specific moment with the boy floating towards the window. We've worked together a few times, so I will send him images or video, just to explain my thinking behind stuff. Similarly, for the moment when Pritchard's body bashes against the glass, I suggested that Dan watch the Scarlett Johansson film *Under the Skin*, with the figure floating through the black towards us."

Under the Lake's climax was partly inspired by what we might now call The Moffat Theory of *Doctor Who* Cliffhangers, which Steven first applied to 2008's *Silence in the Library*/*Forest of the Dead*. This theory states as follows, in Steven's own words: "There should be a turning point in the story at the end of Episode One that makes Episode Two a different kind of story. A revelation, twist, reversal or thought that changes the nature of the story."

"This was something Steven was very insistent on this time," Toby acknowledges. "I also remember something Russell T Davies said, about how he'd often come up with ideas for big moments, which then become the kind of tent-poles. And then his job is to string the narrative between. I find that quite a good way of working: you have your big objective, then you apply and shift your story accordingly."

Does Toby believe in ghosts?

"No," he says without hesitation. "I'm quite a rationalist, in terms of things like that. A reluctant rationalist. That should be the title of my autobiography! I really would love those things to exist, but on the basis of the evidence I'd have to say no."

So *Being Human*, which featured a spook as one of its three main characters, was wishful thinking? "Yeah. Similarly with vampires. It would be very comforting to know that we can go on and live forever, but I think the reality is probably a little... it's interesting, I've never actually been asked this before! Yeah, I can see the comfort of believing that there's a next stage or next level, but it's probably better for us, for humanity, to concern itself with the present, rather than worrying too much about the next one."

So, this is one instance when we should put all our eggs in one basket?

"Yes, exactly."

Toby is a transcriber's dream: he speaks at quite a slow, considered pace, with great clarity of speech and thought. Moving on from matters of life after death, he recalls how he "always wanted to tell a story about an alien living within language, so that when somebody's told something, it changes them. It kills them. It's a kind of vocal, verbal curse. Steven really liked that idea, so it eventually became the message found in the spaceship. Ideas become kind of collapsing stars: they start drawing other things towards them, so that other bits and ideas get latched onto them."

He describes the script-drafting process of his first ever *Doctor Who* two-parter as, "straightforward, on the whole. It changed very little. The first thing I tend to do is get the outline sorted out, over a few drafts. Some writers can just dive into a script and write and explore the story that way. I know that's what Steven does, to a degree. I'd much rather spend all the time on the outline, because then writing the script is just so easy and so much fun. Inevitably, production issues are thrown up and there are always plot-points that work much better in the outline than they do in the script, so you have to go back and reassess them. And as you cast people, you have realisations."

He cites Paul Kaye as a good example of such on-the-fly tweaks.

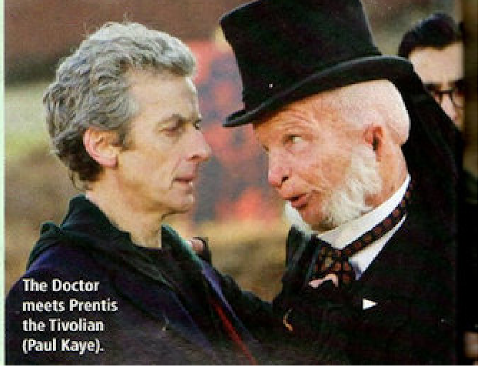
"It would have been silly not to take advantage of that and give Paul's character, Prentis, some more jokes! Also, I know Steve Robertson, who plays Pritchard from *Being Human*, which allowed me to add some texture to that character."

Like Gibbis in Toby's 2011 *Doctor Who* story *The God Complex*, Prentis is a Tivolian – a mole-like race which thrives on being oppressed.

"Prentis ended up being Tivolian," Toby explains, "because of the notion that the Fisher King must have defeated, oppressed and overthrown this planet, only to be overthrown himself. And if there was one race which would have enjoyed that..."

Why do the Tivolians like being enslaved – or might you keep that secret, to reveal one day?

"I've no doubt I'll end up using the characters again, just to save me thinking up another one," he says, with typical self-deprecation. "But there's something slightly British about this notion of, 'Oh, I'm sure you know best. We'll just sit by, as you dismantle our health services and the welfare state and the BBC.' There's something immensely ▸



The Doctor meets Prentis the Tivolian (Paul Kaye).

"I suggested that the director watch the Scarlett Johansson film *Under the Skin*, with the figure floating through the black towards us..."

infuriating and frustrating about that. It's slightly 'white coat syndrome', believing that there's a strata of society which is better than you."

Before the Flood begins strikingly, with the Doctor directly addressing us, the audience. While it's rare for *Doctor Who* to break fiction's fourth wall, there are historical precedents. The First and Fourth Doctors certainly smashed that wall to dust with their festive wishes and exclamations about sonic screwdrivers. Yet the Doctor has never addressed us, eye-to-eye, for such a sustained period of time in the TV show itself.

"I was amazed Steven let me get away with it," marvels Toby. "I wanted to do the Bootstrap Paradox and I genuinely popped that pre-titles scene in, thinking with each draft that they'd ask me to cut it!"

Interestingly, the 'Beethoven' framing device makes it tempting to think of *Before the Flood* as being about time-travel itself. It also feels part of Toby's mission to make the second episode distinct from its predecessor.

"Had we kept Part Two completely in the same underwater base I think it would have become a little bit boring for the audience. You need the story to develop and expand and reach further. And by the way, that's genuinely Peter Capaldi playing guitar at the end of that pre-titles scene. He's ridiculously talented. An Oscar-winning director, an extraordinary actor, an amazing artist *and* a musician..."

Toby's first Twelfth Doctor story sees him embrace this incarnation's most-alien qualities. We're thinking in particular of the Doctor relying on prompt cards following a death in The Drum – a great idea which is both hilarious and slightly chilling.

"He does genuinely feel compassion," Toby clarifies. "It's more the notion of not quite understanding the protocol that you have to take a moment to mourn this loss! Because he's thinking so quickly and is so far ahead of everyone, he's sort of done that, and now he has to wait for them all to catch up. One of the joys of writing for the Doctors I've written for, is that these are invariably the best actors of their generation. So they can pitch a line just right. You can throw anything at them and they know what to do with it, and that's certainly the case with Peter."

A grin spreads across his face as he adds, "I mean, ideally, I'd want 10 seconds of silence on either side of a line, so that the audience have time to reflect and shake their heads in awe. But also, then, to gear themselves up for the next zinger. Sadly, that would extend the running time too much. Nevertheless, what Peter does so brilliantly, is drop a line so that it lands beautifully!"

This story's villain, the Fisher King, voiced so nicely by Peter Serafinowicz, was already an existing entity in some way, wasn't he? By name, at least...

"Yes, he's rooted in Arthurian legend. It's one of those names that pops up in a lot of medieval and pagan history. We should bear in mind, also, that the Fisher King is the Earth translation of whatever his alien name is! Often you come up with a name for something as a kind of placeholder, thinking you'll probably create the real one further down the line... but then the first name sticks. In the first series of *Being Human*, there's a character called Gilbert, which was just a stupid name when we were storylining. And it took root. Same with the Fisher King – I'm not sure I ever intended that to be a permanent name!"

The Fisher King – a creature rooted in Arthurian legend.

"The Doctor is so far ahead of everyone, he has to wait for them all to catch up with him."

He praises a piece of "clever design" from Michael Pickwood's team: "I'd said in the script there's a mural on the wall of the base. They based the design on the Fisher King, as if it was a myth about a skeleton they found at the bottom of the lake! Already, time is kind of looping in on itself, because the Fisher King ends up crushed under a million tons of water. Maybe over the years, people have found his skull, and so that mythology becomes the mural."

This distinctly mind-bending story looks set to reward repeat viewings, doesn't it?

"Particularly in terms of the Bootstrap Paradox," he says. "Who came up with the ghost Doctor? It was really fun to play with that kind of sci-fi lateral thinking."

Dive with us, down through time's dark waters, where we can hopefully sidestep any bamboozling paradoxes. Toby Whithouse was born in Southend. His father was a ship-broker and his mother worked in a restaurant. His earliest memory is of hiding in the front garden of his family's home.

"I must have been about five. And I think I was slightly miffed that no-one had noticed I was missing!" Deadpan, he adds, "I was there for *weeks*."

Sophie Stone as Cass.

Toby's sole sibling Jon, five years his elder, "was off doing his own thing at the time. So God knows who I was hiding from... maybe the voices in my head."

Toby reckons the age gap between him and Jon "possibly made us both feel like an only child, because we were never doing the same thing at the same time. Even though we're very close now, we were quite distant as kids. And I hated school. I hated it with such passion. I was very overweight as a kid, and so found it utterly, utterly miserable. Consequently – and I'm not the first or last writer to say this – I found solace in books and comics and films. Fantasy life was much more enjoyable than reality."

All the more reason, then, for Toby to depict a school being blown up at the end of his 2006 *Doctor Who* story *School Reunion*, as its pupils celebrate. So could *Being Human*'s theme of misfits and outsiders have been rooted in Toby's school days?

"I'm sure. Everything you write is, to a lesser or greater extent, autobiographical. But also, who wants to see a drama about a well-adjusted, happy grown-up? It's always going to be the insecurities and the flaws and the idiosyncrasies that make a character interesting. So yeah, *Being Human* had that. And the Doctor is the perennial outsider. He's the misfit and the outcast. But most writing is about characters on the fringes of society in some way, shape or form."

Toby's Twitter profile picture shows him as a young schoolboy and, perhaps, a far cry from the handsome devil we see today. He's made that photo public a couple of times over the years. Why?

"Um... I think I look so ridiculous in that picture. I don't know..." He takes a moment to

Clara reminds the Doctor of the art of social niceties.

mull. "Anyone who looks at that picture, and knows me now, finds it funny. So it's more to do with making people laugh, as opposed to anything else. But then again, I suppose there are probably questionable deep-seated reasons for the constant need to make people laugh. So the more layers you peel away, the more there are!"

Toby has never pretended to have been the most hardcore *Doctor Who* fan while growing up.

"Not in the same way as Steven," he says, "or [script editor] Derek Ritchie, who is the biggest *Doctor Who* fan I've ever met! I'm certainly not in their league, but I was a fan. I still have my copies of *Doctor Who Weekly*, as well as some drawings I did of the Doctor and the Master. Also a book called *The Adventures of K9 and Other Mechanical Creatures*."

He leaves his chair and walks over to fetch this same 1979 Target book from a shelf, then brings it back, turning to the first page. "And there's my name in the front! There are games in there, but apart from writing at the beginning I'd never have drawn on the maze or anything like that!" He looks quite shocked by the very idea.

The fact Toby still owns this book is interesting, because in interviews he hasn't come across as robot dog K9's biggest fan. In **DWM** 432, he said the idea of the character was "a little exhausting"!

Toby looks surprised. "Did I say that, really? No, it was just that, when I came to do *School Reunion*, I couldn't see how K9 could be done in the modern version of *Doctor Who*. I was thrilled to bring Sarah Jane Smith back, but resisted K9. And so, the way around it was to address it. That's why there was dialogue like, 'Why does it look like that?' K9 is an anachronistic character, even in *Doctor Who*, and I had to hit that head-on."

While Toby cites Tom Baker and Peter Davison as 'his' Doctors, the first *Doctor Who* TV story he remembers seeing was *The Time Warrior* (1973-74) starring Jon Pertwee.

"Sarah Jane Smith's first story," he notes. "I rewatched that before doing *School Reunion*. I also remember a lot from Tom Baker's era. I think my favourite one was *Horror of Fang Rock* (1977): it reminded me of a creepy *Play for Today*. The sound design's really good on that, with the ship approaching the lighthouse..."

Writing was never something a young Toby had intended to do. At the age of 17, he dropped out of the Southend College of Technology, where he'd started a B-Tech in Art & Design, in order to become an actor. Did that seem like a big deal at the time, particularly to his folks?

"Yeah. My brother Jon's incredibly academic, much more academic than I am. Weirdly, he trained as an actor as well. When he did that, I remember the arguments that ensued: this real sense of, 'But you're wasting your life – you could be a scientist or an interpreter!' Because I wasn't academic and I was always going to be an artist or an actor or something, I think my parents had kind of given up the fight by that point! Either that, or they thought I was going to starve whatever I did, so I might as well be an actor. Jon's an air traffic controller now, so he's finally putting his brain to use."

Toby entered the writing arena with his theatre play *Jump Mr Malinoff Jump*. He describes this as being "about a family of second-generation Russian immigrants who ran a café in Southend. One thing you have as an actor is a lot of spare time, so I wrote it for want of something to do, then really enjoyed it."

Toby's grand ambition, back then, was to stage the play at "some sticky-carpet pub theatre with my unemployed actor friends. But it took on a life of its own, after a producer advised me to get an agent." He cringes at the thought of what follows. "This shows my naïvety! I printed up copies of the play, got a Travelcard and went around London, dropping them off at literary agents and theatres and so on. I got back that evening and sat down, thinking, 'Any minute now, the phone's going to ring!' I kept the phone just within reach! And later on I thought, 'That's weird, surely I should have heard something back tonight'..."

Over the next two months, Toby would be woken most mornings by the thud of one of his *Mr Malinoff* scripts landing on his post-mat.

"This was back when they used to return rejected scripts. So they kept coming back, until I'd literally heard back from all of them, bar one agent. Then I got a letter from them, saying it wasn't for them but was interesting. They directed me to a new agent starting out, saying I could mention their name. So I did, and that agent is still my agent: she's one of the biggest agents in the country."

So while you may have been naïve, that naïvety still paid off? He nods.

"It's funny how it's always the last one, as well. That letter could have been one of the first responses, but no: I had to hear all those scripts land on the post-mat for a good few weeks before I heard the good news!"

Jump Mr Malinoff Jump went on to win the Verity Bargate Award in 1998. Did Toby think his career was sorted, that he'd made it?

"Yes, of course," he says, laughing, "that's exactly how it felt at the time, and it's a feeling which has never returned since! Inevitably, the one thing experience has taught me, is that the fear never ends. It never goes."

Do you think writing gets harder as you go, because you realise more and more what's actually required? He thinks this over.

"If it keeps getting harder, regardless of the experience you have, I think that's good. It means you're still pushing yourself out of your comfort zone. If it gets easy, it means you're not challenging yourself. Pushing yourself is good. It should get harder."

While discussing his first work for TV, in the early 2000s, Toby claims he was "incredibly lucky to start when you could just go and do an episode for many shows. I'm not sure that exists for new writers any more. I created (the Channel 4 comedy-drama series) *No Angels*, but I also carried on writing episodes of *Hotel Babylon*, *Torchwood*, things like that. That training ground, of learning how to tell a story over an hour, it was absolutely invaluable. Whenever I meet young writers and they're utterly fixated on getting their own show off the ground, and being a showrunner... I actually think that would be disastrous for most writers at the beginning of their career. You have to build up all this experience and this thick skin and technique beforehand. Because the sheer weight of work, while running a show, is extraordinary. You learn such a lot while writing that much – it's like building up a muscle. Had *Being Human* come any earlier, I don't think I would have been able to do it."

Toby's *Torchwood* episode *Greeks Bearing Gifts* aired during the show's first run in 2006. It centred on a guest alien character named Mary (Daniela Denby-Ashe), ►

Alex Price and Helen McCrory in Toby's 2010 episode *The Vampires of Venice*.

"I liked the notion of this slightly Oedipal relationship between Madame Calvierri and Francesco."

who gained carnal knowledge of Torchwood team member Toshiko Sato (Naoko Mori), while brandishing a pendant which enables the wearer to read minds.

"It's a long time since I've seen it," Toby admits, "but I know it was great fun to write. I always have a soft spot for jobs that went very smoothly, pre-production! My main memory is knocking ideas back and forth with Russell [T Davies, *Torchwood* creator], and Helen Raynor was the script editor. I wrote a long idea, across a couple of pages, then did one paragraph for another idea about a psychic pendant and an alien. And they rejected the long idea, then went for the little one. The really unformed one! I didn't even really know what it was."

Would Toby want to read minds? Might it be more of a curse than a gift?

"I think I'd like it, actually! Most writers are so paranoid, nothing we heard could be worse than what we imagined was going on anyway!"

That same year, Toby made his *Doctor Who* début with *School Reunion*, accepting the challenge of bringing Sarah Jane Smith and K9 back as guests within one 45-minute episode, while also introducing an alien threat in the form of the Krillitanes. Remarkably, the story's opening scene sees an orphan child being devoured!

"Yes!" he says, amazed. "When I watched it again the other day, that's what struck me. You kind of go, 'Ooh, that's quite dark, isn't it?' An orphan gets eaten, then cut to titles! Weirdly, I'm not sure we could do that now, because the political climate has changed. By necessity, people are always looking for a new stick to beat the BBC with, so the press would say, 'Scandal As Orphan Eaten In Front Of Family Audience'! So it's more that the world around the show has changed, than the show itself."

Did that death come from you or then-showrunner Russell? "To be honest, it wouldn't surprise me if that was Russell. He had a bloodthirsty streak! I do seem to recall meetings with him rubbing his hands together and saying, 'Kill them! Eat them!' He wasn't shy about that stuff."

Looking back, Toby owns up to having "an odd relationship with *School Reunion* now, because I wrote it so long ago. I've completely changed as a writer. Funnily enough, I saw it was on one of the thousand channels the other day and I started watching it. Inevitably, you look back at some of it now and wince, but I think a lot of it still stands up. That's the one episode where I'd love to go back and do it again, knowing what I know now."

Is that mainly in terms of plot or dialogue?

"I'm not sure. Probably a mixture of both. Maybe, ultimately, I wouldn't make as many changes as I imagine. But I think I'd like to apply the confidence I have now, and the experience I have now, to that script."

It would be four years before Toby returned to *Doctor Who* with *The Vampires of Venice*. As he remembers it now, "Steven wanted a good old-fashioned romantic comedy romp, and a big Rory/Amy episode. I could set it anywhere I wanted, at any time I wanted. So I thought the most romantic place in the world was Venice. After that, we knocked a few ideas back and forth. It's hard to remember how we ended up with the finished story."

Interestingly, Toby recalls the vampires as effectively being "an added-on spin" to the original idea of "having some kind of aquatic monster, which seemed the logical choice for Venice. I have a couple of regrets about that episode. Stupidly, it didn't occur to me until quite late in the script process, that there were similarities to the plot of *School Reunion*: an institution set up in order to lure children, who are sequestered for some dark alien purpose! *The Vampires of Venice* is obviously a little more expansive than *School Reunion*, which is centred on the school, but nevertheless I felt that was a little careless on my part."

Toby reveals that his second mistake was delivering an over-long script. "You always need a couple of minutes to play with in the edit, but I'd gone over that. There was lots of stuff filmed that they couldn't then use. If I'd kept an eye on the script, it would've saved everyone a lot of money and made the finished episode a little better. It had to be cut down to the bone: there were internal cuts within some scenes, which had to be made in order to reach the correct running time. I've been much more rigorous with all the scripts I've written since then, to get the length right."

He happily credits some of the episode's most inspired moments to other people, such as the First Doctor's photo on the Doctor's library card ("God, I wish I'd thought of that, but I've a feeling it was Steven") or Guido ending up in Rory's stag do T-shirt ("Probably the director Jonny Campbell's idea!") He can, however, take credit for the nicely three-dimensional villain Madame Calvierri and her distinctly creepy relationship with son Francesco.

"The thing I always enjoy most about *Doctor Who* is writing the villains and monsters. I wanted to create a rich, dark, sexy character for Madame Calvierri, and Helen McCrory did an amazing job. She was everything we wanted the character to

Toby's 2011 episode *The God Complex* saw the characters facing their greatest fears.

HUMAN NATURE

Toby Whithouse reflects on his former BBC Three drama *Being Human* – and reveals the real story of how it came to exist!

The original cast of Toby's BBC Three series *Being Human*.

We've often heard how *Being Human* began: Toby initially developed a series with Touchpaper Television about regular house-sharers, before ultimately making those characters a ghost, a vampire and a werewolf. But there's more to it than that. Amusingly, the show would never have happened if Toby hadn't been dismayed by the way in which an actor delivered a single line of dialogue.

"There was one line in a script I did for a show I won't name," he says. "It was a really good gag, which I didn't think was very well realised on screen. At the time, it made me really irritated and frustrated because it had fallen flat, due to the actor putting the stress on the wrong word. So I thought I needed to direct, so I could be on set and tell them to put the stress on the right word, and then that gag would have worked! The first thing I wanted to do was write a short film which I could then go off and direct."

So, Toby planned to direct a romantic comedy about a werewolf. "But while I worked on that, I was developing this show with Touchpaper, about normal people sharing a house. That was going nowhere, so I put the two ideas together and we ended up with *Being Human*! But it only happened because I was already working on the werewolf rom-com, which only happened because of one badly performed line! Consequently, if that actor had got that line right, we might not have ended up with *Being Human*."

Talk about the Butterfly Effect...

"I know!" he laughs. "That's exactly it. That's the perfect example of the Butterfly Effect. So I've got a lot to be grateful for, to that show I can't name."

Perhaps being precious as a writer isn't always a bad thing.

"Not always, no. Who knows what it could lead to?"

Having had a few years to dust himself down, Toby is well placed to reflect on the experience of showrunning *Being Human*.

"I've nothing but fond memories, although there are a couple of things I'd do differently. I think I got Season Two wrong. That was a misstep. I sort of forgot what made the first series good and ignored that, stupidly. A lot of it works, but a lot of it doesn't work as well as it should. So that's the series I'd redo, but the rest was enormous fun. One good thing I learned as a writer, came because the budget was so small. It forced me, and all the writers, producers, directors and designers, to be very inventive. As I've always said, character is free. That's the one thing you're not going to be constrained by, in terms of budget. So it meant we had to write complex, interesting main characters and guest characters, which then in turn attract good quality actors. If we'd had three million quid per episode, it would've been a very different show, but not necessarily a better one."

Phil Davis as the Devil!

Series Four saw the departure of regulars Russell Tovey and Sinead Keenan, who played werewolves George and Nina. Was it character-building for Toby to have seismic cast changes forced upon him?

"People talk about the challenge of creating a new cast," he says, "but I'm not sure that finding another two series of stories for the existing characters would've been any easier. One has to keep it fresh. Maybe I was lucky."

Being Human ended its five-series run with three entirely different main characters to the ones it started with. "Maybe my one regret," Toby admits, "is that we didn't have another series. I would've liked to do one more series with that cast, because I love them. I love both casts, but doing more would've been nice."

Series Five would've been hard to outdo, seeing as it had Phil Davis playing Satan!

"Yes. Had we done another series, I would still like to have ended with the Devil, but maybe had another series in-between. Because once we'd done the Devil, I don't know what on Earth we could've done as our Big Bad!"

How does Toby feel about the end of *Being Human* now?

"The one thing you never want," he reasons, "is for a show to become like the party guest that never leaves. They stopped being funny and interesting a long time ago, but they're still there! So I think it's probably a good thing it ended when it did, on a high."

be. I liked the notion of this slightly Oedipal and Freudian relationship between her and Francesco."

Then there's the memorably slapstick sword fight between Rory and Francesco.

"Ah yes, great fun to write. The whole objective for the episode, was to make it a 'calling card' for Rory, a proper introduction. Arthur Darvill's a terrific comedy actor and we wanted to show that off."

Looking back now, Toby views his work on *School Reunion* and *The Vampires of Venice* in a similar light.

"In both of those episodes, there are bits and scenes and sequences that I'm incredibly proud of. But I can see where I needed to improve and hopefully that's happened over time."

He agrees that his next story, 2011's *The God Complex*, arguably saw him putting his very own stamp on *Doctor Who* for the first time.

"I do feel much more at home with that kind of darkness," he says. "The tone is much closer to my comfort zone as a writer. *The God Complex* is this strange, claustrophobic episode, almost a 'chamber piece'. Steven had said he wanted the Doctor and Amy trapped in a hotel like a maze. Something about that reminded me of a *Sapphire & Steel* episode – and I suppose that set the tone for my whole thought process from that moment on. So I thought, 'Okay, a maze.' Then, the moment I thought of a maze I thought of a minotaur. So it built up from there."

Gibbis (David Walliams), the Tivolian introduced in *The God Complex*.

From the writing to Nick Hurran's direction, to the music, to the editing, *The God Complex* feels rather unique. An episode unto itself.

"I was delighted with it and couldn't be happier," says Toby. "I remember watching the first cut. There's the opening scene, with the young policewoman stumbling along. She collapses and slides down a wall, and you've got the corridor disappearing into the background. I thought, 'If a shadow appears on that wall right now, it is going to be brilliant.' And sure enough, it did!"

This episode introduced the aforementioned Tivolians, with *Little Britain*'s David Walliams as the cowardly Gibbis. "It always struck me as odd, how Gibbis was described in the script as being bald and chubby. I always wondered if they said, 'Oh, we should get that guy from *Little Britain* – and then they got the wrong one!' But David was fantastic in that. Really, really funny. I'd actually written for him before – one of my first-ever jobs was a TV series called *Attachments*, which he was in."

Perhaps Toby's favourite new character in the episode was the ill-fated Rita (Amara Karan). If it's unusual for *Doctor Who* to tackle religion, it's virtually unheard-of for it to acknowledge a real one.

"I felt it would be more interesting for the character not to be Church of England. I also felt, as has been the case almost every day for the last 15 years, that Muslims get a lot of bad press. The way they're portrayed in the media is a total fiction and I felt it would be nice to do something that could readdress that, even just a little. [*Doctor Who* writer] Paul Cornell emailed me after that episode, to say how much he enjoyed the representation of a character with faith. Paul has a very strong faith himself and said he particularly loved the moment when Rita said, 'Don't be frightened!' after the Doctor asked if she was a Muslim. Paul said he'd always wanted to say that to someone himself."

Viewers had to wait two years before the mysterious Room 11, harbouring the Doctor's greatest fear, was revealed in *The Time of the Doctor* to contain that calamitous crack in the wall. What had Toby himself imagined when he wrote that scene?

"Something completely different," he teases.

And can you tell us now?

"No, I think it would be unfair of me to say. I always say it could be whatever anyone wanted, ►

because that would be much scarier than could possibly have been achieved. I was quite happy to leave it open, but it's Steven's show and he decided to answer the question."

Toby's next *Doctor Who* story was 2012's *A Town Called Mercy*. Commissioned for a season which Steven had conceived as a run of big 'marquee' episodes, it saw the Doctor, Amy and Rory visiting a Wild West town under threat.

"Steven said he wanted 'a proper Wild West episode'," Toby remembers, "and had an idea about a town terrorised by a robot. So it became my job to think, 'Okay, so why would a robot be terrorising a town? What's in the town?' Then I thought it'd be interesting if there was an alien in the town, so when the Doctor arrives there's *another* alien. It kind of spooled out from there."

Was Toby already a fan of westerns?

"I have to admit I wasn't, really, and I was a bit daunted by having to write in a genre which didn't really interest me. So I bought a load of Sergio Leone films and a fantastic HBO series called *Deadwood*. I wanted to get as realistic an approach to it as we possibly could. So I immersed myself in the genre before writing the script."

You also incorporated the *Terminator* films...

"Yes, I wanted the Gunslinger to be a robot with a degree of humanity, in order for the Doctor to interact with it. I always like to play with the sympathy of the villain, with Kahler-Jex hopefully opening up a debate about the rights and wrongs of what he did. He did end the war, but was it the right thing to do because of the way that he did it? Really interesting topics to play with."

A Town Called Mercy adopts a different pace for *Doctor Who* – more of a slow burn. Did that mirror the genre from which it drew?

"I think so. Inevitably, it takes on that sort of momentum, with all that baking heat. There is a very specific pace to that genre. And I really like that episode. I found myself watching on TV again, only the other day. It achieved what I wanted it to achieve."

One moment in that story, when the Doctor encounters the cheerily homicidal computer on Kahler-Jex's ship ("... incinerating intruders for three centuries!"), represents another of Toby's apparent preoccupations as a writer: a healthy disrespect for the corporate mindset. We've seen it again since in *Under the Lake* ("Vector Petroleum – fuel for all our futures"). We also saw it in some of his villains in *Being Human*, a show which even went as far as presenting Hell itself as a sterile corporate environment.

"I'm sure if Hell exists, it's not dissimilar to some kind of Kafkaesque bureaucracy," Toby says. "But I also find language so fascinating. The way language is used to suppress people, dismiss people, label them, classify them. What I find interesting and ghastly about the modern plague of corporate-speak is the way we now use language to dress up distasteful things, to make them more palatable. It's immensely fascinating and horrifying."

The way we, for instance, describe someone jumping in front of a tube train?

"'Passenger action'," he says grimly. "You see it in politics all the time. The labelling of benefit claimants and people in need. It's very easy to find nice, comforting words for somebody losing their job – the workforce being 'streamlined'. It's very much a modern phenomenon and one we have to be careful of."

Toby contributed *A Town Called Mercy* to the 2012 run.

> "I wanted the Gunslinger to be a robot with some humanity, so the Doctor could interact with it."

He also nominates the theme of fatherhood as "another recurring theme, perhaps less in my TV work and more in my plays and other things I've written. That's something I guess I explored in *The Game* quite a lot, with the rather obvious character of Daddy! In my plays, that's a theme I've explored a bit."

The Game was, of course, Toby's Cold War spy drama, which aired on BBC Two earlier this year. While it hasn't been renewed for a second series ("That was really disappointing," he admits, "and it surprised us"), it was met with strong acclaim. Toby has previously said that ideas for stories often seem to take root for no reason, but something about the Cold War must have specifically inspired you to create a whole series set in that era?

"Weirdly, you can see a thread between *Being Human* and *The Game*. I always liked this notion of big epic stories which could be happening around us. The idea of this invisible war taking place, almost in the corner of your eye. People toiling away in secret, to save the world, was also a recurring theme in *Being Human*. Anonymous heroes I found quite intriguing. There's something quite British about that, which I think is quite sweet and noble."

To what extent was *Under the Lake* and *Before the Flood*'s Russian military base influenced by your head also being in *The Game*?

"I'm sure there was a degree of that! But I've always been fascinated by deserted army bases. There's something quite 'classic *Who*' about it. The design on that is really good: it reminds me of *The Curse of Fenric* [1989]. Army bases, in and of themselves, are probably quite dull, so I wanted to have an interesting aesthetic. An almost Portmeirion-style Russian village just seemed quite strange and macabre."

That's a description which nicely sums up Toby's latest *Doctor Who* story, which has surely launched a few million nightmares since broadcast.

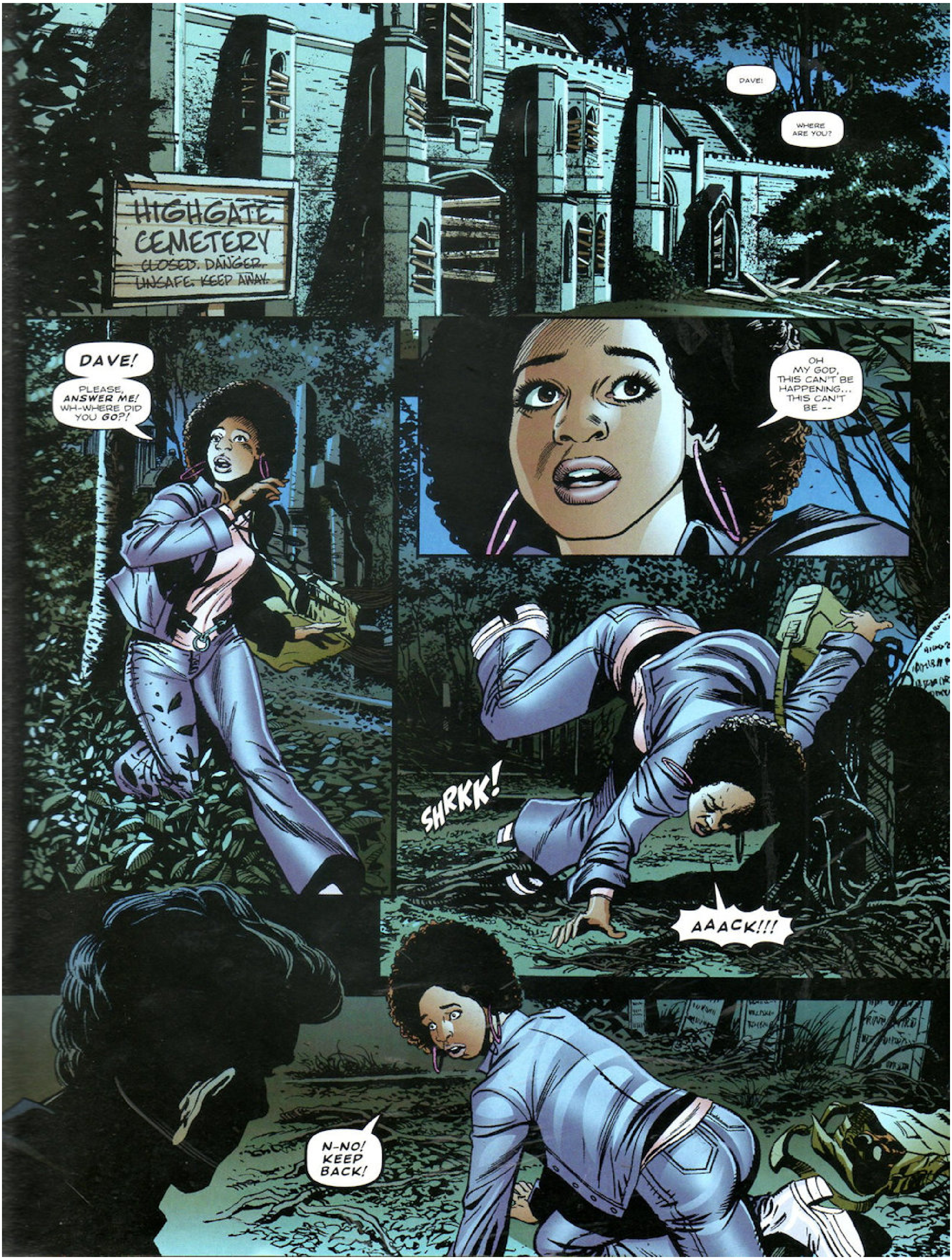
"I'm really delighted with these episodes," he says. "The performances are out of this world and Danny O'Hara's done an amazing job of directing it. I'm very thrilled to have finally done a two-parter. I could now be very easily persuaded to do another."

Indeed, Toby assures us he'll continue to write for the show for as long as he's invited back.

"It was lovely and very kind of Steven to say I was 'an utter mainstay' in **DWM** recently. It genuinely is an honour to write for this show, because it's extraordinarily unique and ridiculous and wonderful, and means so much to so many people. It could only have been created in this country and by the BBC – and it could only be *sustained* by the BBC. There's something so very, very precious about that." **DWM**

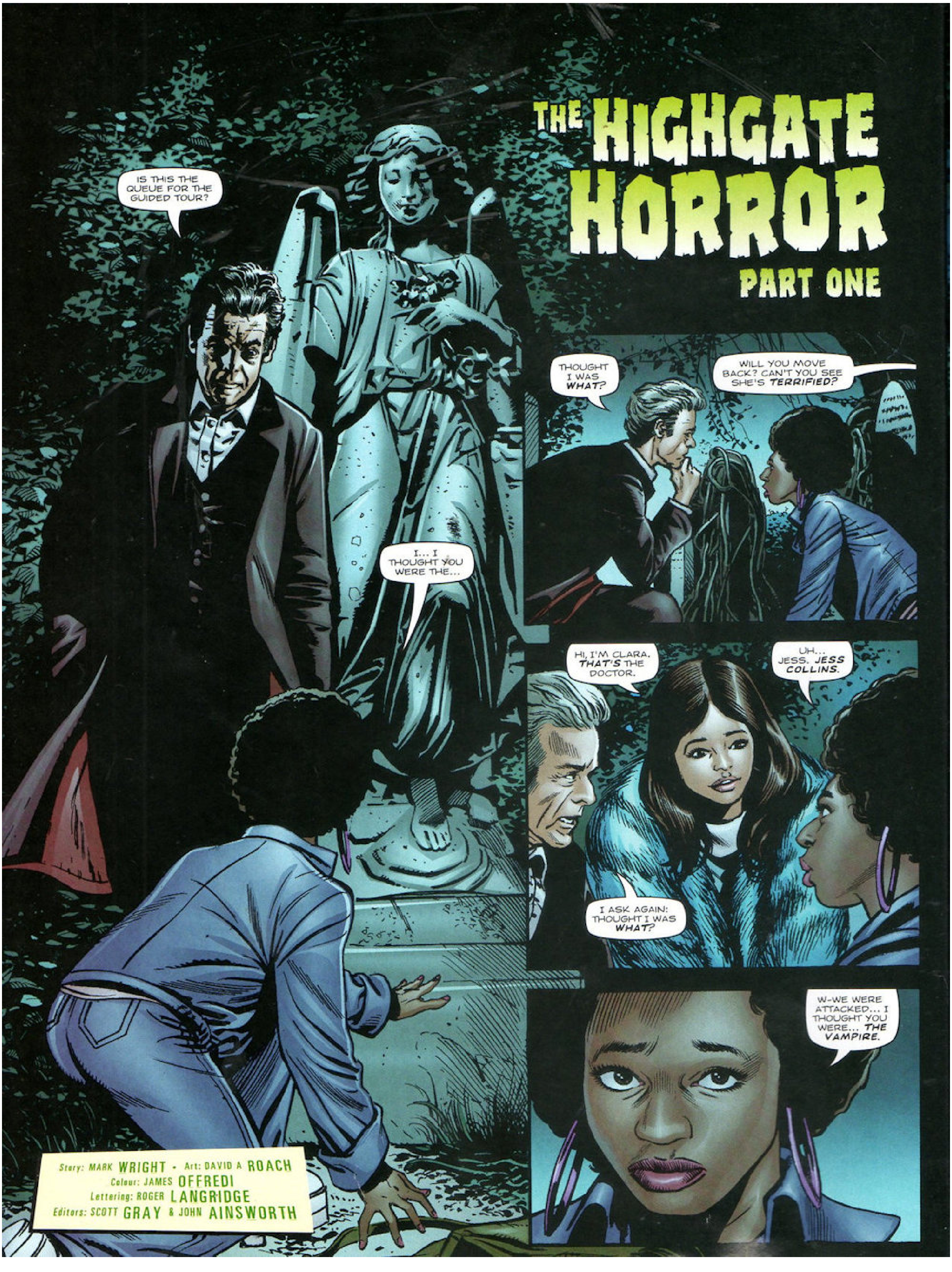
WASTE
ACETONE

Bennett and the Doctor take care not to mess up the timelines...

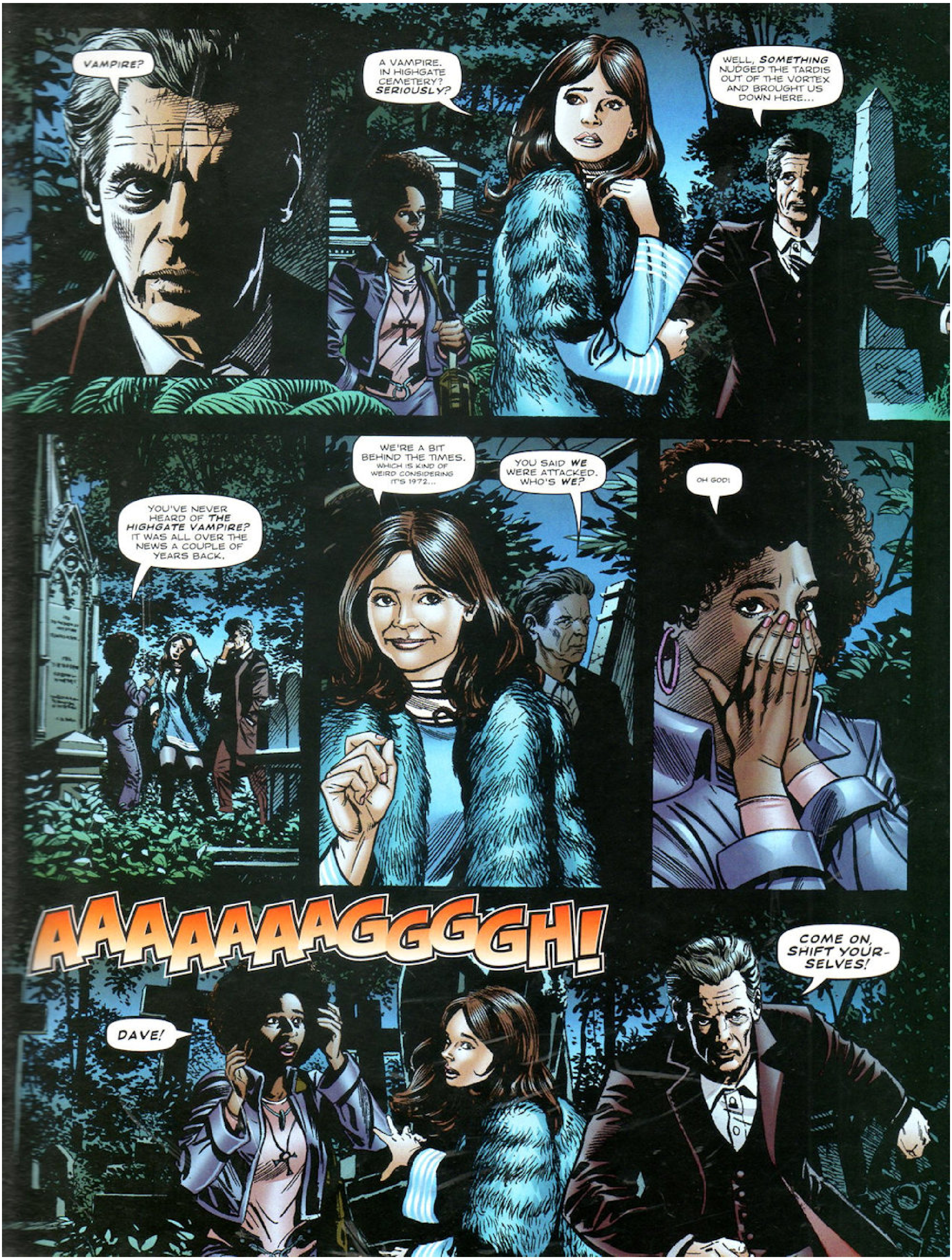

HIGHGATE CEMETERY
CLOSED. DANGER. UNSAFE. KEEP AWAY.
DAVE!
WHERE ARE YOU?
DAVE!
PLEASE, ANSWER ME! WH-WHERE DID YOU GO?!
OH MY GOD, THIS CAN'T BE HAPPENING... THIS CAN'T BE --
SHRKK!
AAACK!!!
N-NO! KEEP BACK!

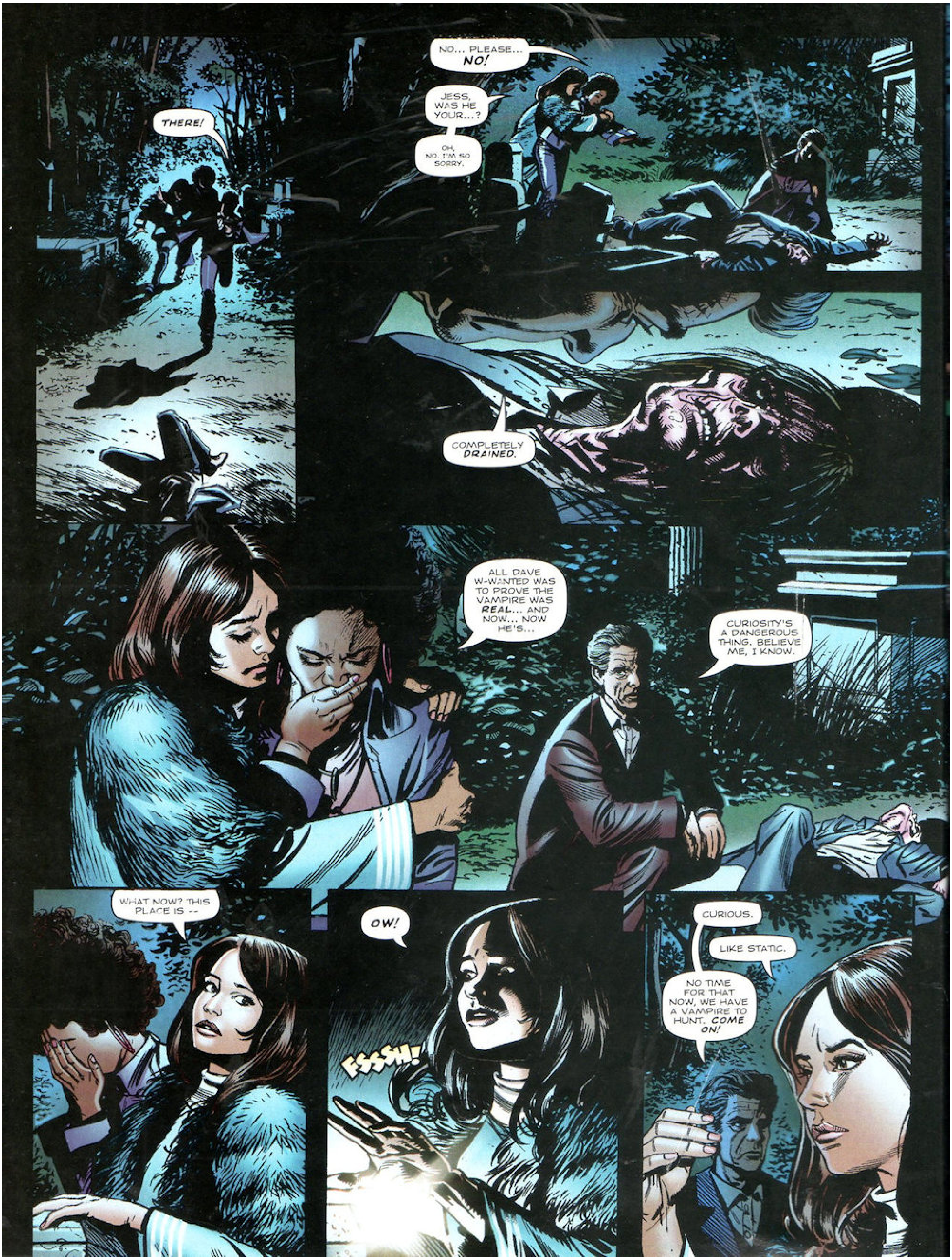
THE HIGHGATE HORROR

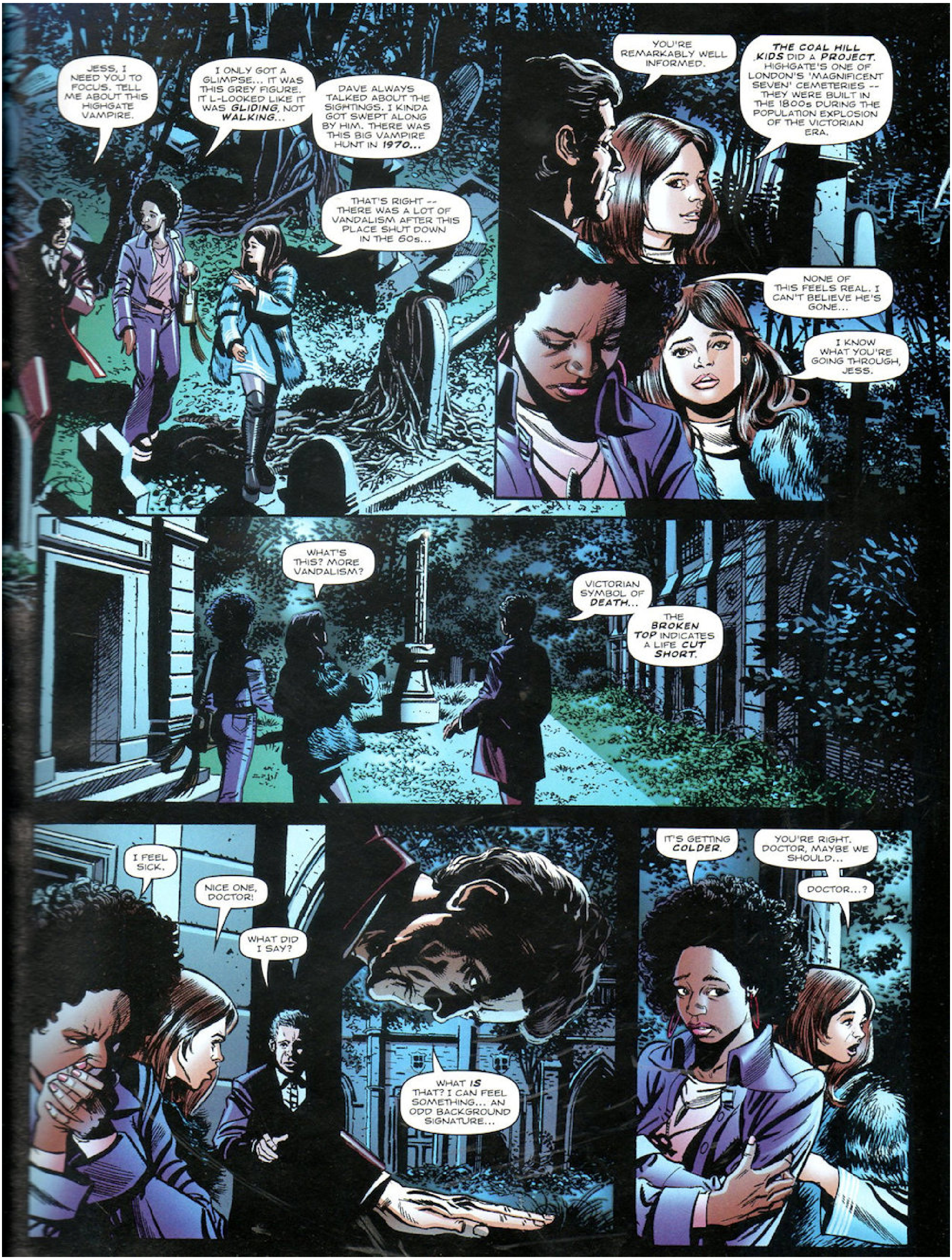
PART ONE

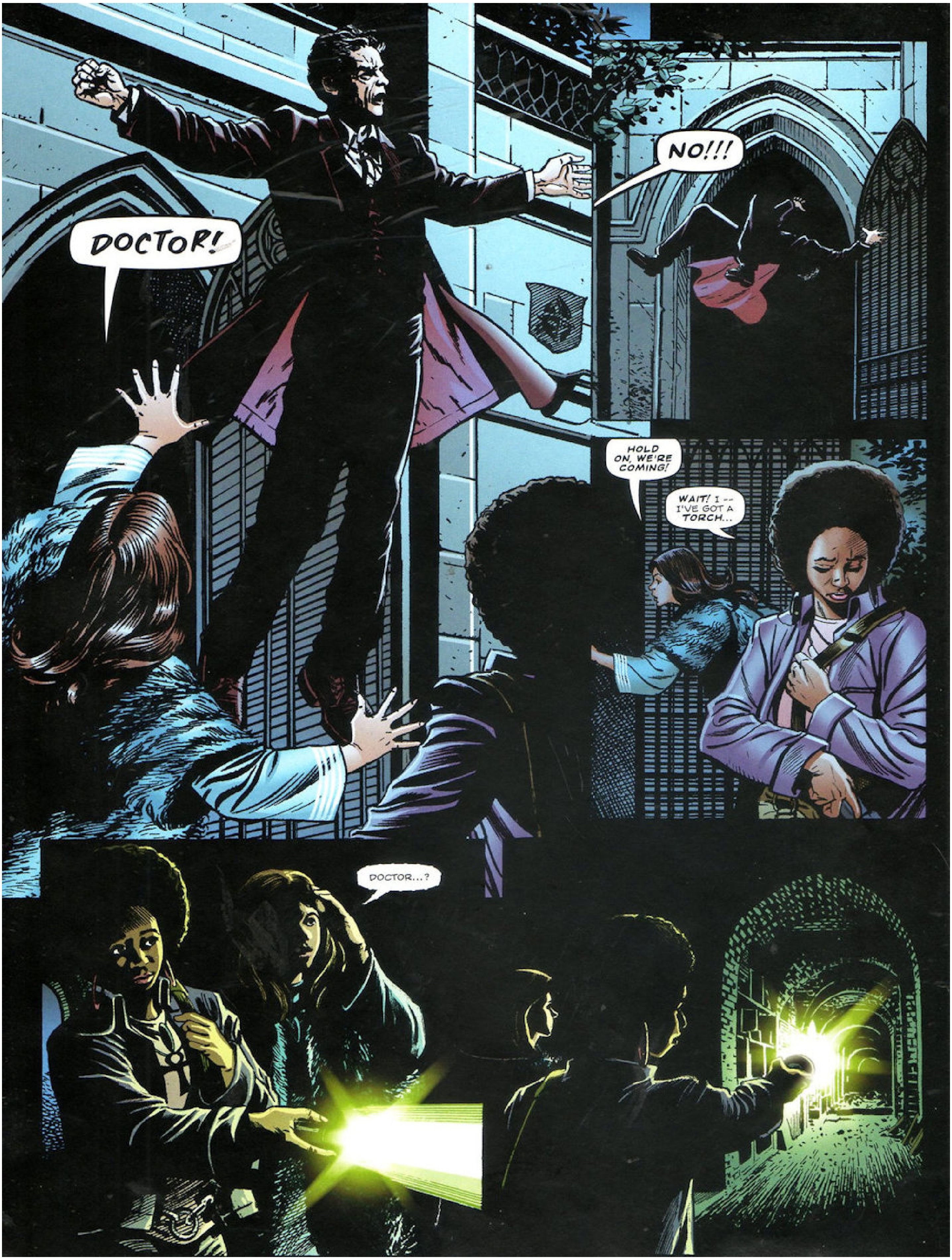

IS THIS THE QUEUE FOR THE GUIDED TOUR?
I... I THOUGHT YOU WERE THE...
THOUGHT I WAS *WHAT?*
WILL YOU MOVE BACK? CAN'T YOU SEE SHE'S *TERRIFIED?*
HI, I'M CLARA. *THAT'S* THE DOCTOR.
UH... JESS. *JESS COLLINS.*
I ASK AGAIN: THOUGHT I WAS *WHAT?*
W-WE WERE ATTACKED... I THOUGHT YOU WERE... *THE VAMPIRE.*

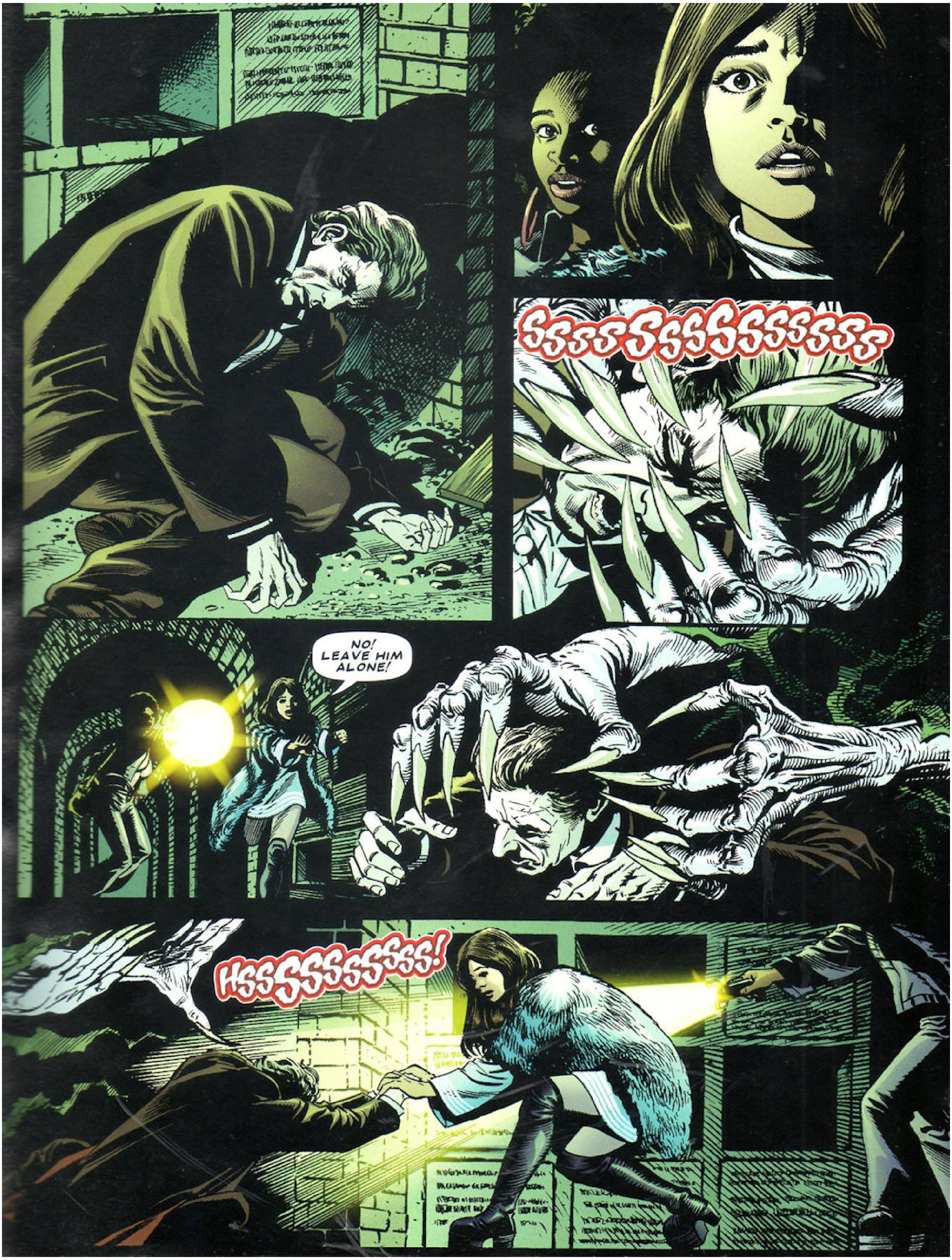
Story: MARK WRIGHT • Art: DAVID A ROACH
Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

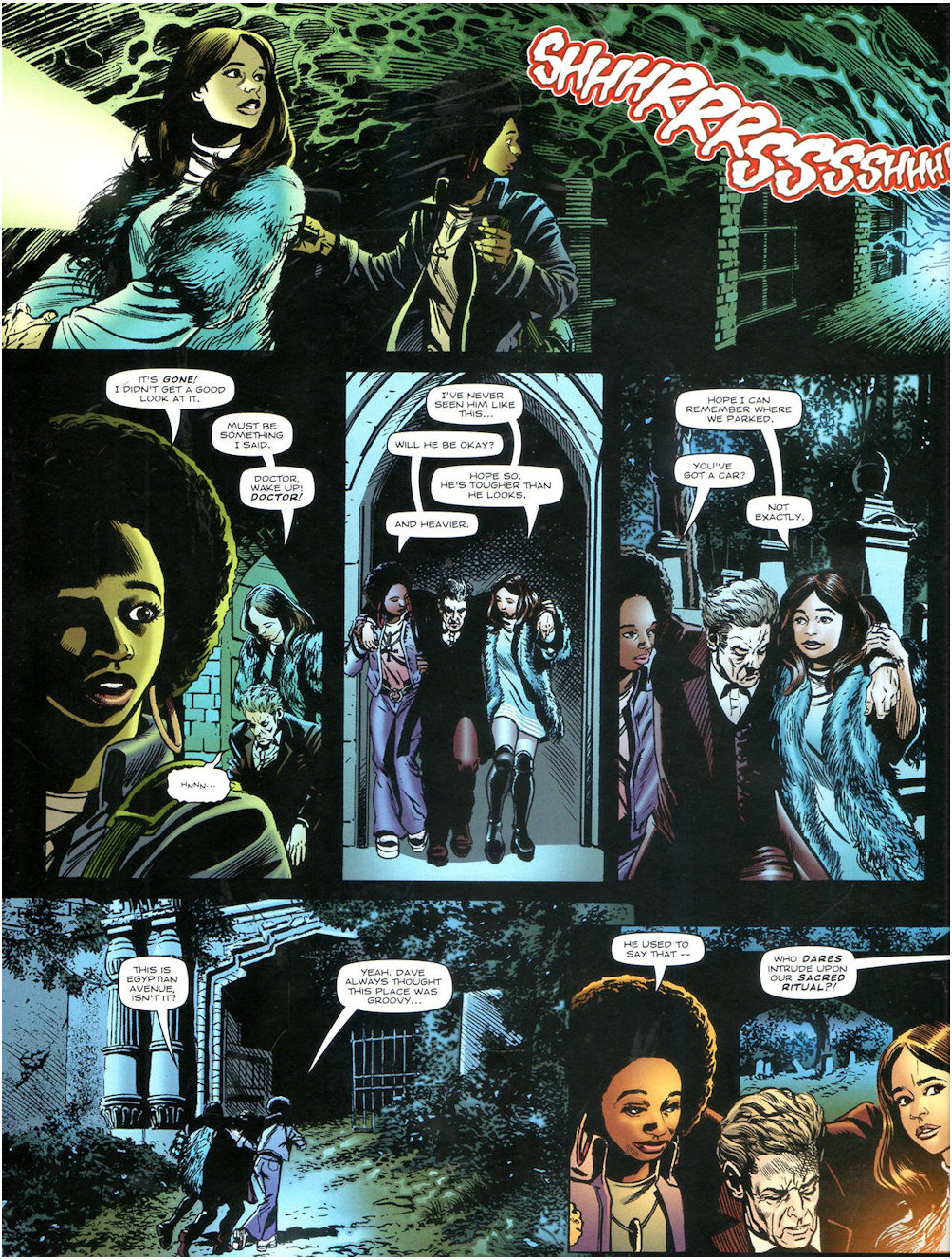

VAMPIRE?
A VAMPIRE. IN HIGHGATE CEMETERY? SERIOUSLY?
WELL, SOMETHING NUDGED THE TARDIS OUT OF THE VORTEX AND BROUGHT US DOWN HERE...
YOU'VE NEVER HEARD OF THE HIGHGATE VAMPIRE? IT WAS ALL OVER THE NEWS A COUPLE OF YEARS BACK.
WE'RE A BIT BEHIND THE TIMES. WHICH IS KIND OF WEIRD CONSIDERING IT'S 1972...
YOU SAID WE WERE ATTACKED. WHO'S WE?
OH GOD!
AAAAAAAGGGGH!
DAVE!
COME ON, SHIFT YOURSELVES!

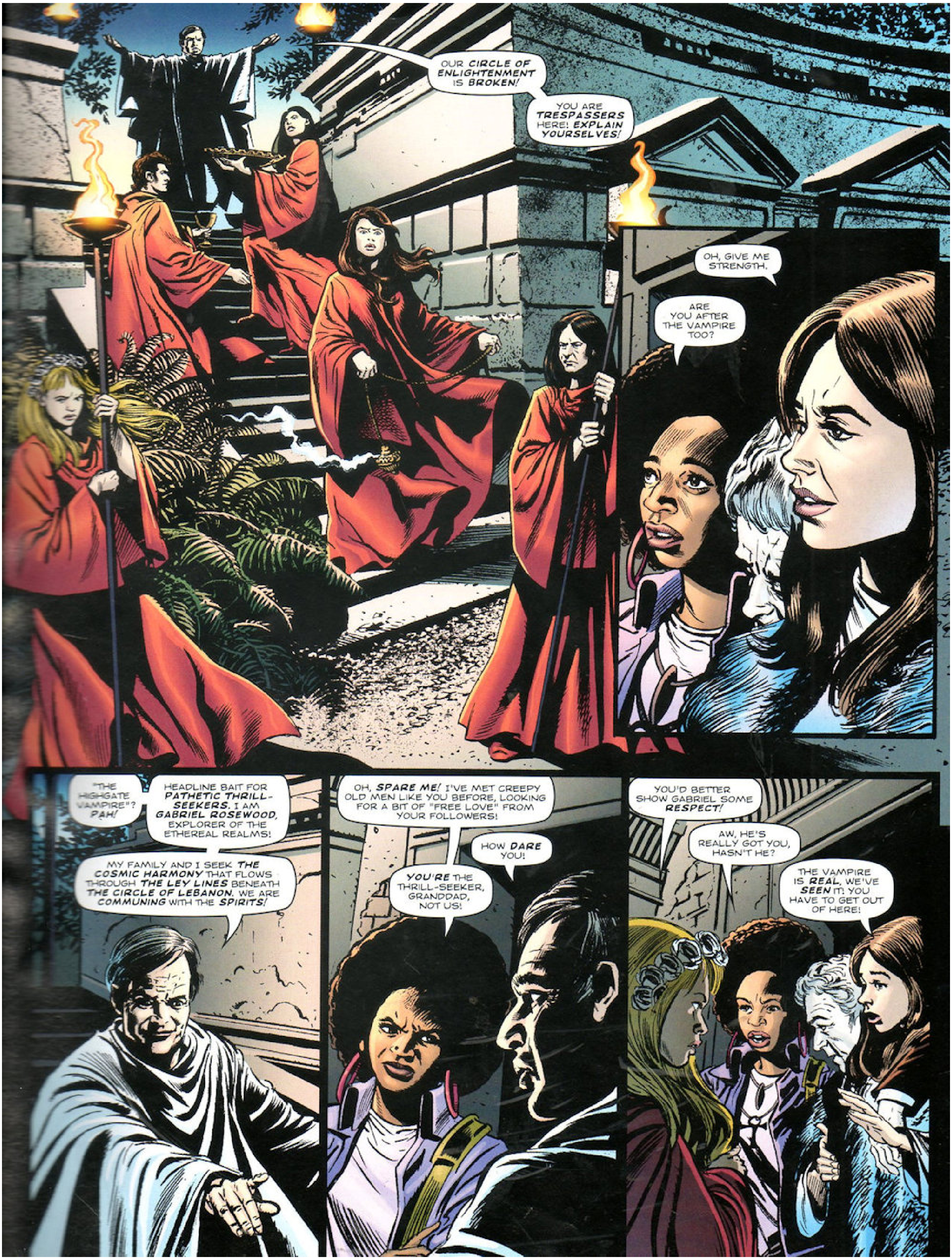

THERE!
NO... PLEASE... NO!
JESS, WAS HE YOUR...?
OH, NO. I'M SO SORRY.
COMPLETELY DRAINED.
ALL DAVE W-WANTED WAS TO PROVE THE VAMPIRE WAS REAL... AND NOW... NOW HE'S...
CURIOSITY'S A DANGEROUS THING. BELIEVE ME, I KNOW.
WHAT NOW? THIS PLACE IS --
OW!
FSSSH!
CURIOUS.
LIKE STATIC.
NO TIME FOR THAT NOW, WE HAVE A VAMPIRE TO HUNT. COME ON!

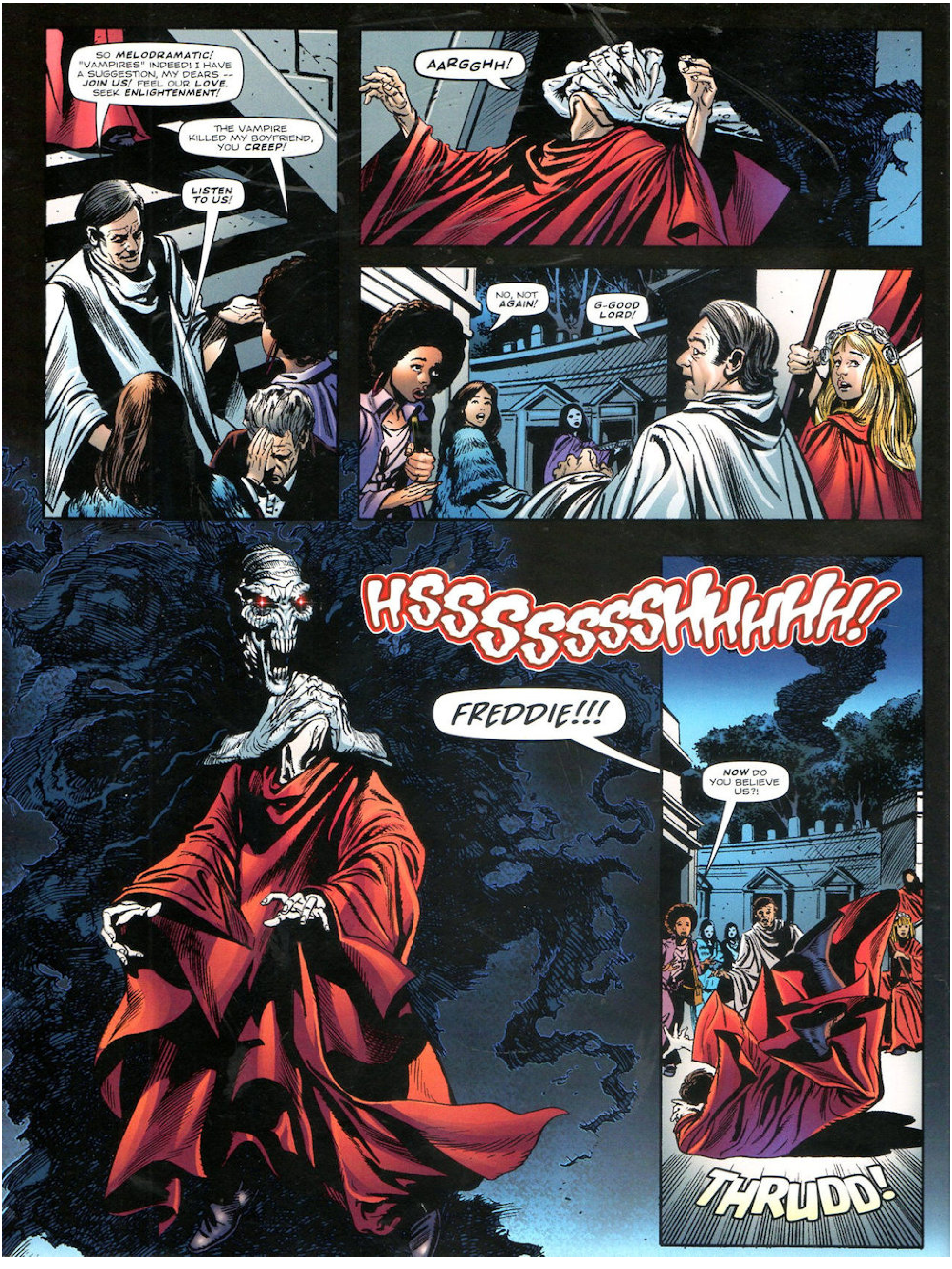

JESS, I NEED YOU TO FOCUS. TELL ME ABOUT THIS HIGHGATE VAMPIRE.
I ONLY GOT A GLIMPSE... IT WAS THIS GREY FIGURE. IT L-LOOKED LIKE IT WAS **GLIDING**, NOT **WALKING**...
DAVE ALWAYS TALKED ABOUT THE SIGHTINGS. I KINDA GOT SWEPT ALONG BY HIM. THERE WAS THIS BIG VAMPIRE HUNT IN **1970...**
THAT'S RIGHT -- THERE WAS A LOT OF VANDALISM AFTER THIS PLACE SHUT DOWN IN THE 60s...
YOU'RE REMARKABLY WELL INFORMED.
THE COAL HILL KIDS DID A **PROJECT**. HIGHGATE'S ONE OF LONDON'S 'MAGNIFICENT SEVEN' CEMETERIES -- THEY WERE BUILT IN THE 1800s DURING THE POPULATION EXPLOSION OF THE VICTORIAN ERA.
NONE OF THIS FEELS REAL. I CAN'T BELIEVE HE'S GONE...
I KNOW WHAT YOU'RE GOING THROUGH, JESS.
WHAT'S THIS? MORE VANDALISM?
VICTORIAN SYMBOL OF **DEATH**...
THE **BROKEN TOP** INDICATES A LIFE **CUT SHORT**.
I FEEL SICK.
NICE ONE, DOCTOR!
WHAT DID I SAY?
WHAT **IS** THAT? I CAN FEEL SOMETHING... AN ODD BACKGROUND SIGNATURE...
IT'S GETTING **COLDER**.
YOU'RE RIGHT. DOCTOR, MAYBE WE SHOULD...
DOCTOR...?

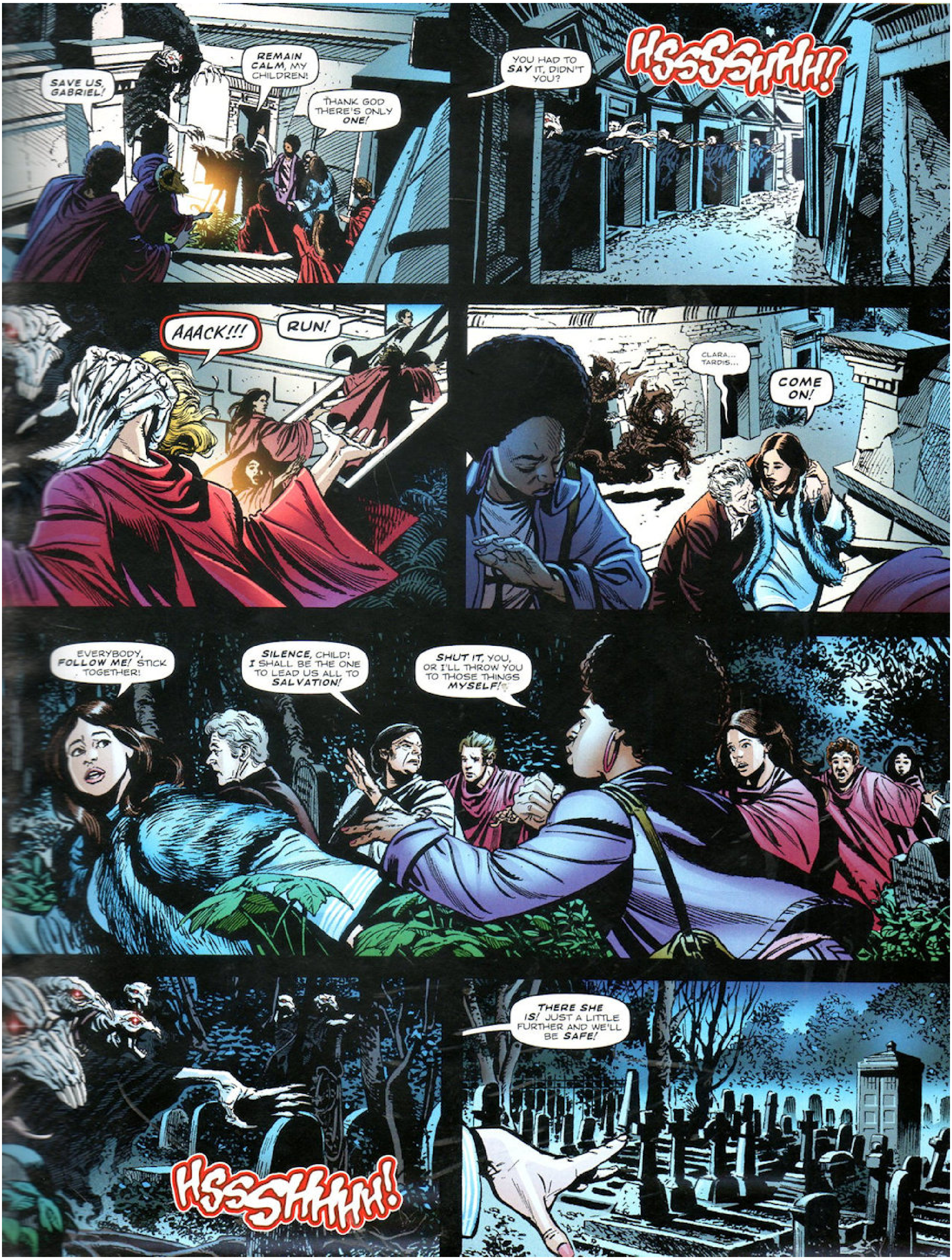

DOCTOR!
NO!!!
HOLD ON, WE'RE COMING!
WAIT! I -- I'VE GOT A TORCH...
DOCTOR...?

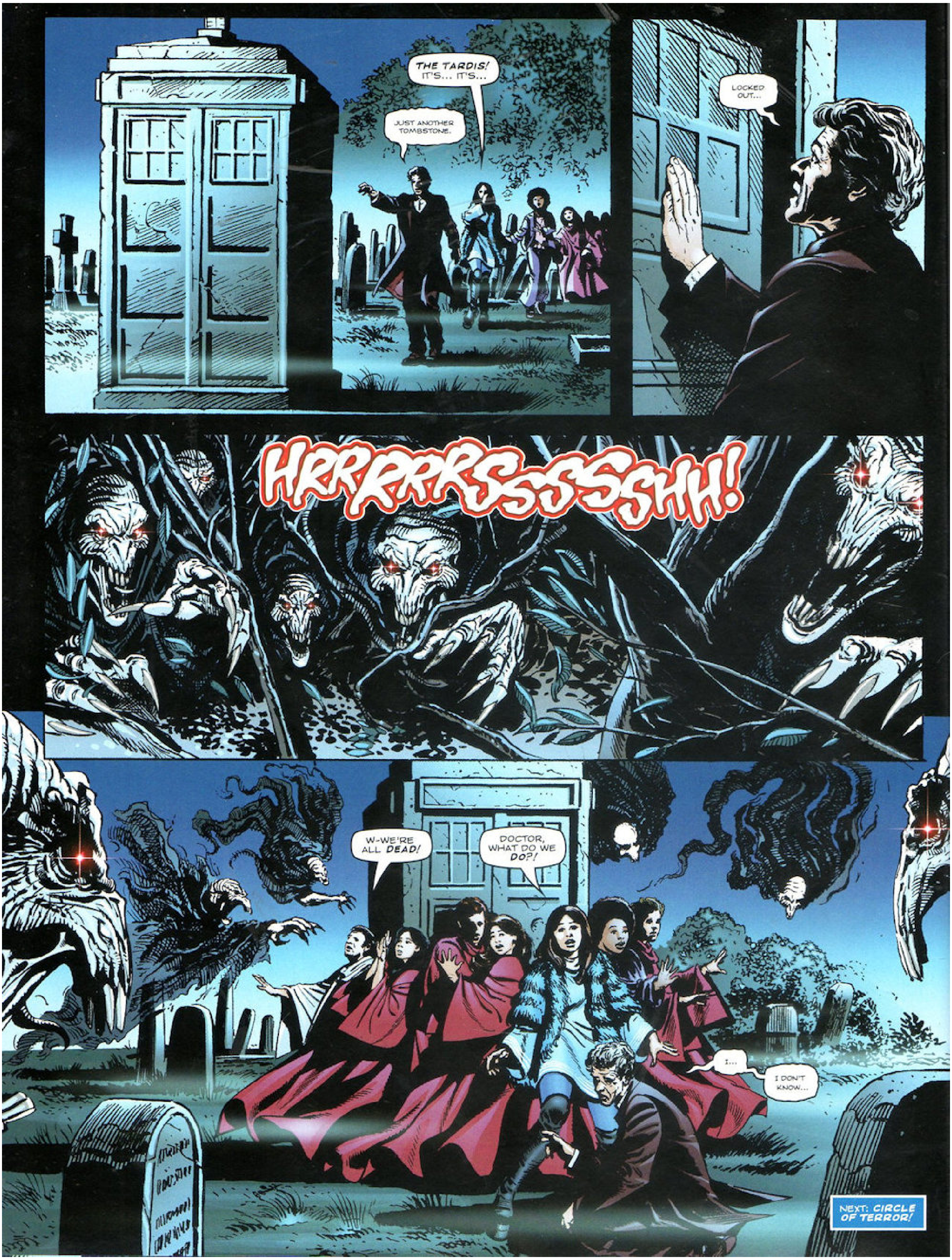

SSSSSSSSSSSSSS
NO! LEAVE HIM ALONE!
HSSSSSSSSSS!


SHHHRRRSSSSSHHH
IT'S GONE! I DIDN'T GET A GOOD LOOK AT IT.
MUST BE SOMETHING I SAID.
DOCTOR, WAKE UP! DOCTOR!
HNNN...
I'VE NEVER SEEN HIM LIKE THIS...
WILL HE BE OKAY?
HOPE SO. HE'S TOUGHER THAN HE LOOKS.
AND HEAVIER.
HOPE I CAN REMEMBER WHERE WE PARKED.
YOU'VE GOT A CAR?
NOT EXACTLY.
THIS IS EGYPTIAN AVENUE, ISN'T IT?
YEAH, DAVE ALWAYS THOUGHT THIS PLACE WAS GROOVY...
HE USED TO SAY THAT --
WHO DARES INTRUDE UPON OUR SACRED RITUAL?!


OUR CIRCLE OF ENLIGHTENMENT IS BROKEN!
YOU ARE TRESPASSERS HERE! EXPLAIN YOURSELVES!
OH, GIVE ME STRENGTH.
ARE YOU AFTER THE VAMPIRE TOO?
"THE HIGHGATE VAMPIRE"? PAH!
HEADLINE BAIT FOR PATHETIC THRILL-SEEKERS. I AM GABRIEL ROSEWOOD, EXPLORER OF THE ETHEREAL REALMS!
MY FAMILY AND I SEEK THE COSMIC HARMONY THAT FLOWS THROUGH THE LEY LINES BENEATH THE CIRCLE OF LEBANON. WE ARE COMMUNING WITH THE SPIRITS!
OH, SPARE ME! I'VE MET CREEPY OLD MEN LIKE YOU BEFORE, LOOKING FOR A BIT OF "FREE LOVE" FROM YOUR FOLLOWERS!
HOW DARE YOU!
YOU'RE THE THRILL-SEEKER, GRANDDAD, NOT US!
YOU'D BETTER SHOW GABRIEL SOME RESPECT!
AW, HE'S REALLY GOT YOU, HASN'T HE?
THE VAMPIRE IS REAL, WE'VE SEEN IT! YOU HAVE TO GET OUT OF HERE!


SO MELODRAMATIC! "VAMPIRES" INDEED! I HAVE A SUGGESTION, MY DEARS -- JOIN US! FEEL OUR LOVE. SEEK ENLIGHTENMENT!
THE VAMPIRE KILLED MY BOYFRIEND, YOU CREEP!
LISTEN TO US!
AARGGHH!
NO, NOT AGAIN!
G-GOOD LORD!
HSSSSSSSSHHHHH!
FREDDIE!!!
NOW DO YOU BELIEVE US?!
THRUDD!


SAVE US, GABRIEL!
REMAIN CALM, MY CHILDREN!
THANK GOD THERE'S ONLY ONE!
YOU HAD TO SAY IT, DIDN'T YOU?
HSSSSHHH!
AAACK!!!
RUN!
CLARA... TARDIS...
COME ON!
EVERYBODY, FOLLOW ME! STICK TOGETHER!
SILENCE, CHILD! I SHALL BE THE ONE TO LEAD US ALL TO SALVATION!
SHUT IT, YOU, OR I'LL THROW YOU TO THOSE THINGS MYSELF!
HSSSHHHH!
THERE SHE IS! JUST A LITTLE FURTHER AND WE'LL BE SAFE!


THE TARDIS! IT'S... IT'S...
JUST ANOTHER TOMBSTONE.
LOCKED OUT...
HRRRRRSSSSSSHH!
W-WE'RE ALL DEAD!
DOCTOR, WHAT DO WE DO?!
I...
I DON'T KNOW...
NEXT: CIRCLE OF TERROR!

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

Who's magic?

There might not have been any *actual* magicians in *The Magician's Apprentice*, but that hasn't stopped the Twins from speculating...

BY **JACQUELINE RAYNER**

Back in 2011, we were introduced to a new mystery. What, we wondered, was 'the first question – the oldest question in the universe, hidden in plain sight'? Some erroneously jumped to the conclusion that it was 'doctor who?' It was, however, quite clear that the question – hidden in plain sight since 1964 – was 'who exactly was The Waking Ally?' But now, in September 2015, our household is debating the second question. And the second question is: 'who is The Magician's Apprentice?'

It did not escape the boys' notice that there were precisely zero magicians in last night's episode. (For reasons of deadlines this column is being written mere hours after transmission, before I've even checked what the internet has to say about it. It's like being back in the olden days, when you had to actually talk to people to find out their opinions!)

Fan Twin's theory, however, is that Davros was the Magician and the snake man was his Apprentice, because he had to do what Davros said. Husband and I were more inclined to think that the Magician was the Doctor and the Apprentice was Davros, because from what we saw, it appeared that the Doctor's actions created the Davros that we now know. Non-Fan Twin listened to both theories, and came down on the side of his brother. Twin power!

There were, of course, lots more unanswered questions in *The Magician's Apprentice*. One thing I like about my children is that they don't dwell on the obvious stuff. No-one bothered for a second about Missy and Clara being exterminated. That day's viewing had included *Avengers: Age of Ultron* and *Dark Water/Death in Heaven*, and a diet of *Doctor Who* and superhero films has pretty much led them to the conclusion that no-one ever stays dead either in films or on telly. What they *did* worry about was where the Doctor got the Dalek gun he used to threaten child-Davros at the end. "Probably Ace gave it to him," concluded Fan Twin. "That was her job, Dalek basher."

> **'*Doctor Who* has led my children to the conclusion that no-one ever stays dead in films or telly.'**

ILLUSTRATION BEN MORRIS

If that was really *the* Davros, of course. It was quickly pointed out that there are no less than three people with the same first name as Fan Twin in his year at school (it used to be four until one moved away), so there could well be more than one Davros on Skaro. Possibly they, like Fan Twin, always have to add an initial to the end of their name to distinguish themselves. "Davros! See me after class! No, not you, Davros H, I meant Davros M."

Anyway, how nice it was to have *Doctor Who* back. Yesterday did seem to go very slowly. Even when it got to 7:40pm, we had to wait a bit longer as Len and Harvey from *Survival* were still quizzing. "They've accidentally made *Pointless* too long!" said a worried child. "Will we miss a few minutes of *Doctor Who*?" I reassured him that it would be fine, but you never know. I mean, a few months ago they added a leap-second to the year to balance things out. Perhaps we'll get to the final episode of the season and they'll cut the last two minutes to balance out yesterday's *Pointless* and we'll never find out how it ends! Aaargh! (Deep breaths. That will never happen.)

Doctor Who did begin eventually, of course, after a special BBC One ident in which I totally failed to spot the Dalek. "There!" cried the boys, frustrated with their dense mother. "There! A Dalek! It's shooting stuff!" Husband had to get up and physically point it out on the telly. Apparently it's been used before. I didn't spot it last year, either.

Non-Fan Twin drew the curtains and turned off the lights, 'for atmosphere'. While I approve of his good intentions, it did mean that I had to make notes for this column in the dark, and I've just spent five minutes trying to work out exactly what I meant by 'subchord of lcem', which I eventually realised was 'sisterhood of Karn' in my not-able-to-see-what-I'm-writing scribble.

We all loved the hand mines ("Well, this is disturbing," said Non-Fan Twin in a completely matter-of-fact way), a brilliant idea that I wish had been seen in previous Skaro stories. Just imagine how they'd have realised it back in 1963, all those prop-men lying on the floor putting their hands through a sandpit to grab Jacqueline Hill's ankle; that would have been amazing. We liked the cantina-esque bit too. I love scenes with lots and lots of different aliens bimbling about because I'm absolutely *convinced* that one day they'll be panning round a scene and there will be a Planetarian from *Mission to the Unknown* drinking a pint in the background. Hopefully Sentreal.

We loved the Doctor's new outfit (honestly, miles better than anything he wore last season), his hair and his shades. Non-Fan Twin was whooping in delight when he came on with his guitar. (And thank you, Mr Capaldi, for ensuring that they were still finishing everyone's sentences with 'DUDE!' well after that bit finished.)

I'll leave you with the final image of the credits rolling as Fan Twin imitates a Dalek singing "We're sexy and we know it – exterminate!" while Non-Fan Twin pretends to be shot, crying, "Oh no! Sexy Daleks!" I'd also ask for you not to bring this up in front of them when they're teenagers. Yes, *Doctor Who* is well and truly back. DUDE! **DWM**

THE **DWM** INTERVIEW

MONSTERS OF THE MILLENNIUM!

PART TWO

Davros, ghosts and the Fisher King! Prosthetic effects producer Kate Walshe discusses her team's creepy creations for the latest series...

INTERVIEW BY **SIMON GUERRIER**

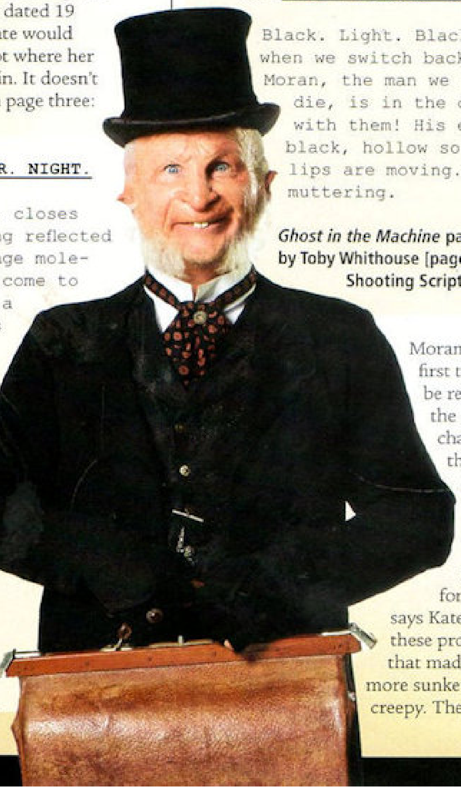
Last issue, Kate Walshe explained how she became SFX Producer at effects company Millennium FX, overseeing the award-winning and – let's face it – disgusting prosthetic make-up used to make monsters in *Doctor Who*. Now she guides us through the creative process behind her team's work on the first four episodes of the new series, which recently aired on BBC One.

The first story to be recorded for the series – but not the first to be broadcast – were Episodes 3 and 4, *Under the Lake* and *Before the Flood* by Toby Whithouse. It's fun to read through the shooting scripts – then titled *Ghost in the Machine* part 1 and *Ghost in the Machine* part 2 – dated 19 December 2014 and, just like Kate would have done at the time, try to spot where her team would be required to step in. It doesn't take long – take a look at this on page three:

```
4. INT. THE DRUM. HANGER. NIGHT.

   Lunn grabs the torch, closes
   the cabinet. Something reflected
   in the glass: a strange mole-
   like creature. We'll come to
   know him as Prentis, a
   Tivolean (like Gibbis
   in the God Complex).
   He's wearing a
   shabby black suit.
   Like a none-
   too-successful
   Victorian
   undertaker. And
   he's staring
   at Lunn. His
   mouth working
   silently. It's
   macabre, chilling.
```

Ghost in the Machine part 1 by Toby Whithouse [page 3 of Shooting Script 19/12/14]



"That was pretty straightforward – for us, anyway," explains Kate today. "As it says, Prentis is very much like the mole creature David Walliams played in *The God Complex* [2011]. So we already knew how to do that. We had the amazing Paul Kaye playing Prentis. It's a big old make-up and he was in it a lot for the shoot. Paul was really patient with us. It's big and heavy, hot and difficult to wear, but he was really good at it. So, easy enough for us, not so easy for him. Next?"

Next is a scene on page six, soon after a character's sudden death.

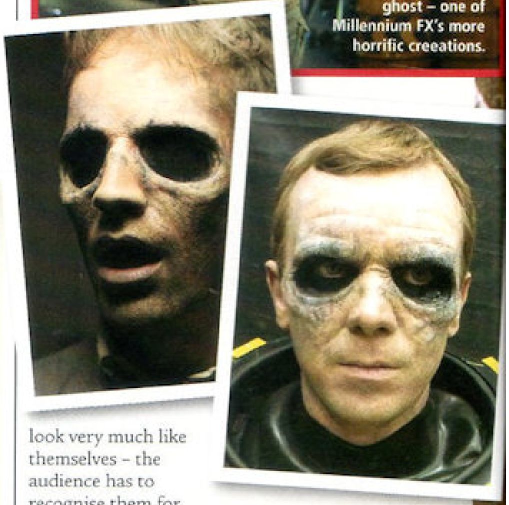
```
10B INT. THE DRUM. CORRIDOR

    Black. Light. Black. And
    when we switch back to light,
    Moran, the man we just saw
    die, is in the corridor
    with them! His eyes are
    black, hollow sockets. His
    lips are moving. Silently
    muttering.
```

Ghost in the Machine part 1 by Toby Whithouse [page 6 of Shooting Script 19/12/14]

Moran is merely the first to die and then be resurrected in the story. "All these characters, when they get killed they become these 'ghosts' which are effectively transmitters for a message," says Kate. "So we made these prosthetic pieces that made their eyes look more sunken and quite creepy. They still needed to look very much like themselves – the audience has to recognise them for the story to work – so we couldn't add too much make-up. It had to be quite subtle. Sometimes what you *don't* put on is the most important thing."

An axe-wielding ghost – one of Millennium FX's more horrific creeations.

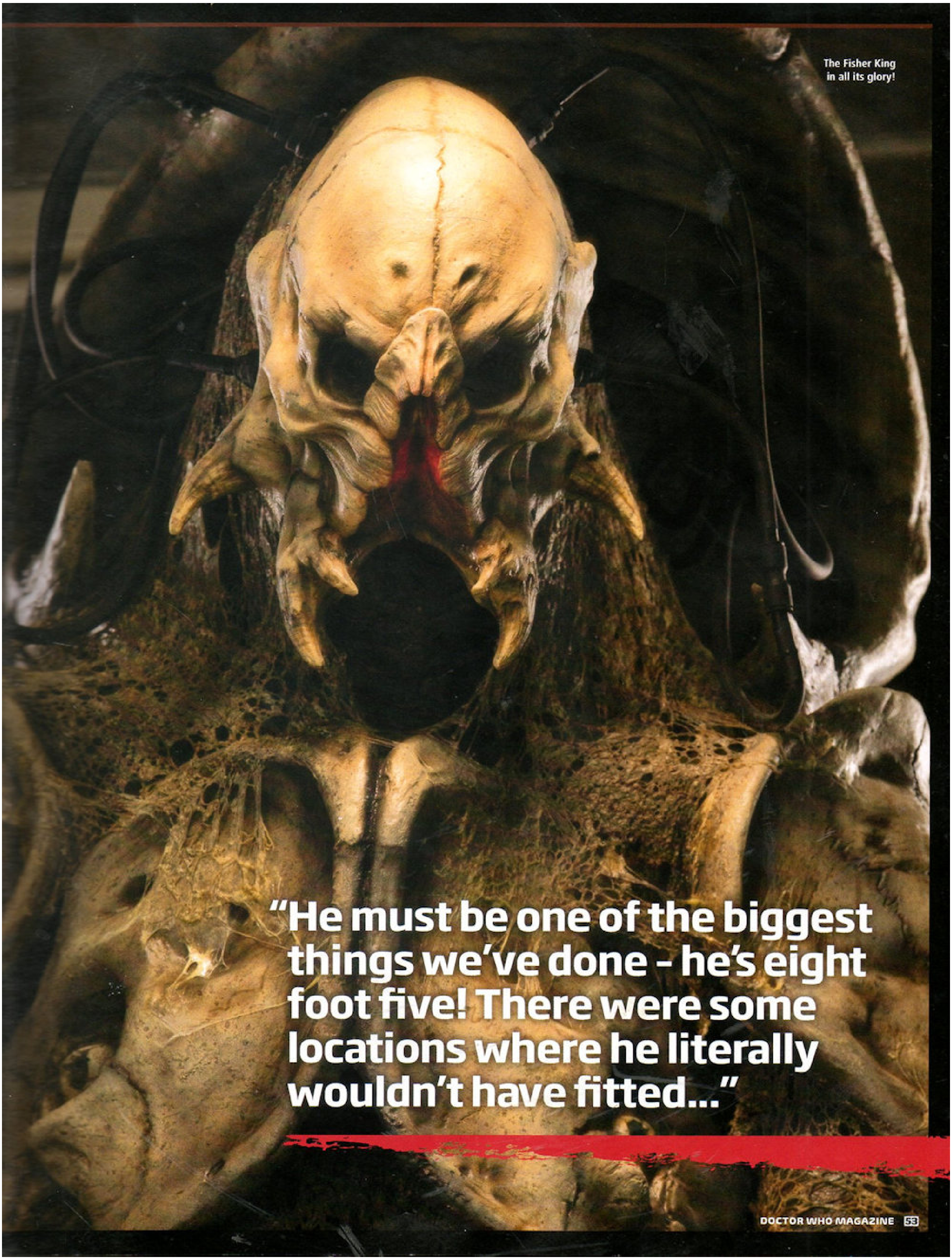


The best way to create thin, subtle prosthetics is to tailor them to the individual actor, so each actor playing a ghost was required to undergo a face cast. Kate shares a photograph of a cast with clay applied around its eyes to sculpt the prosthetic piece.

"That's Peter Capaldi," she says. Why, wonders **DWM**, is the head cast bright blue? "So the clay and make-up are easier to see. Don't you think it suits him?"

One concern was how to disguise the eyes of the actors when they were turned into ghosts.

"We tested these pieces of mesh. Basically, in the sunken eye socket there was a mesh panel through which the actors could see and it blacked out their eyes a bit. Unfortunately, those proved a ▸



The Fisher King in all its glory!

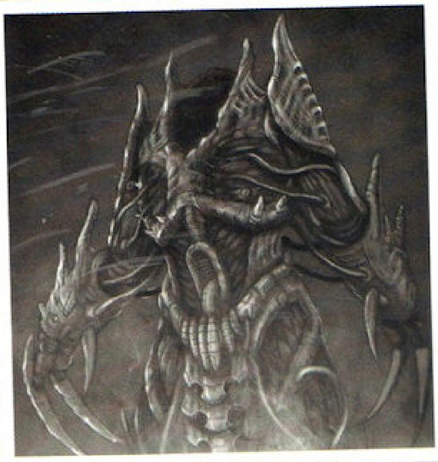
> "He must be one of the biggest things we've done – he's eight foot five! There were some locations where he literally wouldn't have fitted..."

little uncomfortable for the actors." How does the testing process work? "We'd tested the eye panel effect ourselves in our workshop, but that's a lot different to being on set when it's dark and there's atmospheric smoke and other things to take into consideration. Up here in the workshop, it can be like testing in a vacuum because everything is bright and different, and there aren't as many pressures. Ideally, you try it on the actors and get the director and producers to see it before it goes on set. We usually get an opportunity to test things like that, though the schedule can sometimes be too busy to allow it."

For Episodes 3 and 4, things were a little different...

"All the characters that end up becoming ghosts in the story had to have a similar style of movement, so the producers arranged for them to get together and have a day with movement choreographer Ailsa Berk. We had some of the prosthetic make-ups ready for that day, so we said, 'We could stick these make-ups on and then you guys can all have a look and see what they're like.' So we tried it out, and it didn't quite work for the actors. They weren't comfortable, they couldn't really see and that might have affected their performance. That's why testing is important!" So what did Kate do? "We talked to the producers, and to Mill VFX and BBC VFX [*who add visual effects to scenes once they've been recorded – Ed*]. They were happy to mask off the eyes digitally, so we could leave the actors eyes' open for the recording. That's a good example of how it all comes together between us."

The prosthetic effects for Prentis and the ghosts were delivered to set in time for Wednesday 14 January 2015, when recording began on the story. Meanwhile, Kate and her team at Millennium FX continued work on a fearsome creature who'd appear later in the same story.



86 INT. THE MILITARY TOWN. CHURCH. DAY.

Movement in the shadows as the Fisher King slowly stands.

THE FISHER KING
Such... *distaste* in your voice. Such anger. Peculiar sentiments...

The Fisher King lumbers forward into the spill of light from the window, and we get our first proper look at him. Even in his weakened state, he's huge. About 10 feet tall. A spacesuit that looks more like a suit of armour. But his head is a skull, like a cow's skull.

Ghost in the Machine part 2 by Toby Whithouse [page 38 of Shooting Script 19/12/14]

"The script tells us he's enormous, he's powerful and he's downright evil," says Kate. "Those are great cues when we're designing a character. We just loved making the Fisher King. He's really grand. Because he's a king, we all went into it with that in mind. We need to create something that had presence. He's not just a monster; this is a king.

"He must be one of the biggest things we've done – at least, while I've been with the company. He is actually eight foot five, which can cause problems. When I went on the recces with the producers there were some locations where he literally would not have fitted. It was a thing of getting out the tape measure and going, 'Sorry, you'll have to shoot somewhere else...'

Last issue, Kate explained the importance of the director and production team knowing what to expect from the special effects, so that precious recording time isn't wasted. But that essential preparation is not always easy given that *Doctor Who* is made at BBC Roath Lock Studios in Cardiff, while Millennium FX is based some 150 miles away in Chesham, Buckinghamshire.

"In this case, because we were still building it while they were recording the story, there was no real time in the schedule for director Daniel O'Hara and producer Derek Ritchie to come up to see the Fisher King and what it did. So they finished on a Friday, with more to do the next week, and got the train up to us on a Saturday morning – what should have been a day off. We arranged for Neil Fingleton, the actor who plays the Fisher King, to come in and get into the costume and wander around our workshop for them."

The enormous height of the Fisher King was largely achieved through casting the right actor. At seven feet seven and a half, Fingleton is, according to *Guinness World Records*, the tallest man in Europe and one of the 25 tallest people in the world. "He's just so tall! We have 10-feet high ceilings here, but there were certain points where we had to call him back. 'Don't go in there – it's too low!' But that running around was so important: the team got to see him and see what he did, and we got the animatronics going on his face. And they must have been happy – we didn't get asked for any tweaks or changes."

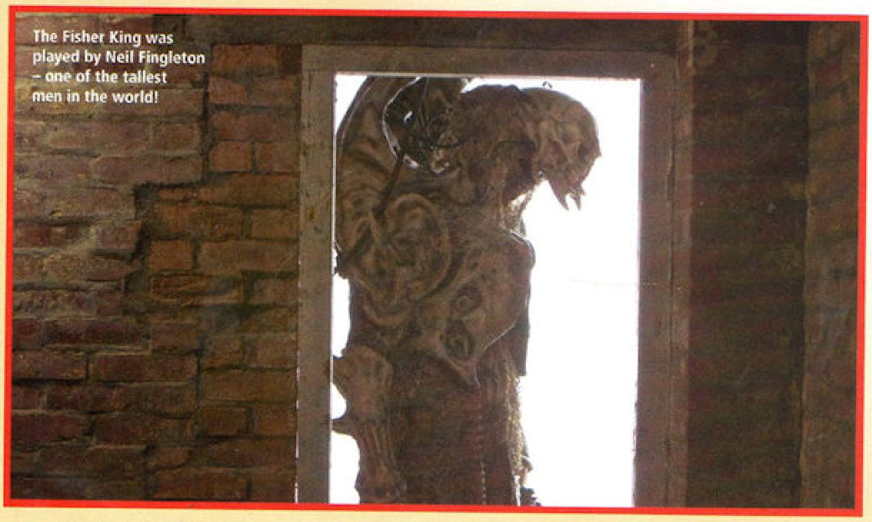
Kate told us before that the crew members on *Doctor Who* are careful not to reveal what's coming up in forthcoming episodes, even to other teams working on different aspects of the series. But, as a result of this special preview of the Fisher King costume, she learnt something top secret.

"Oh yeah, the director and producer had a very exciting day. Directly after us, they were off to meet Slipknot." The heavy metal band's lead singer, Corey Taylor, would be providing what the script describes as the Fisher King's 'howling battle-cry'.

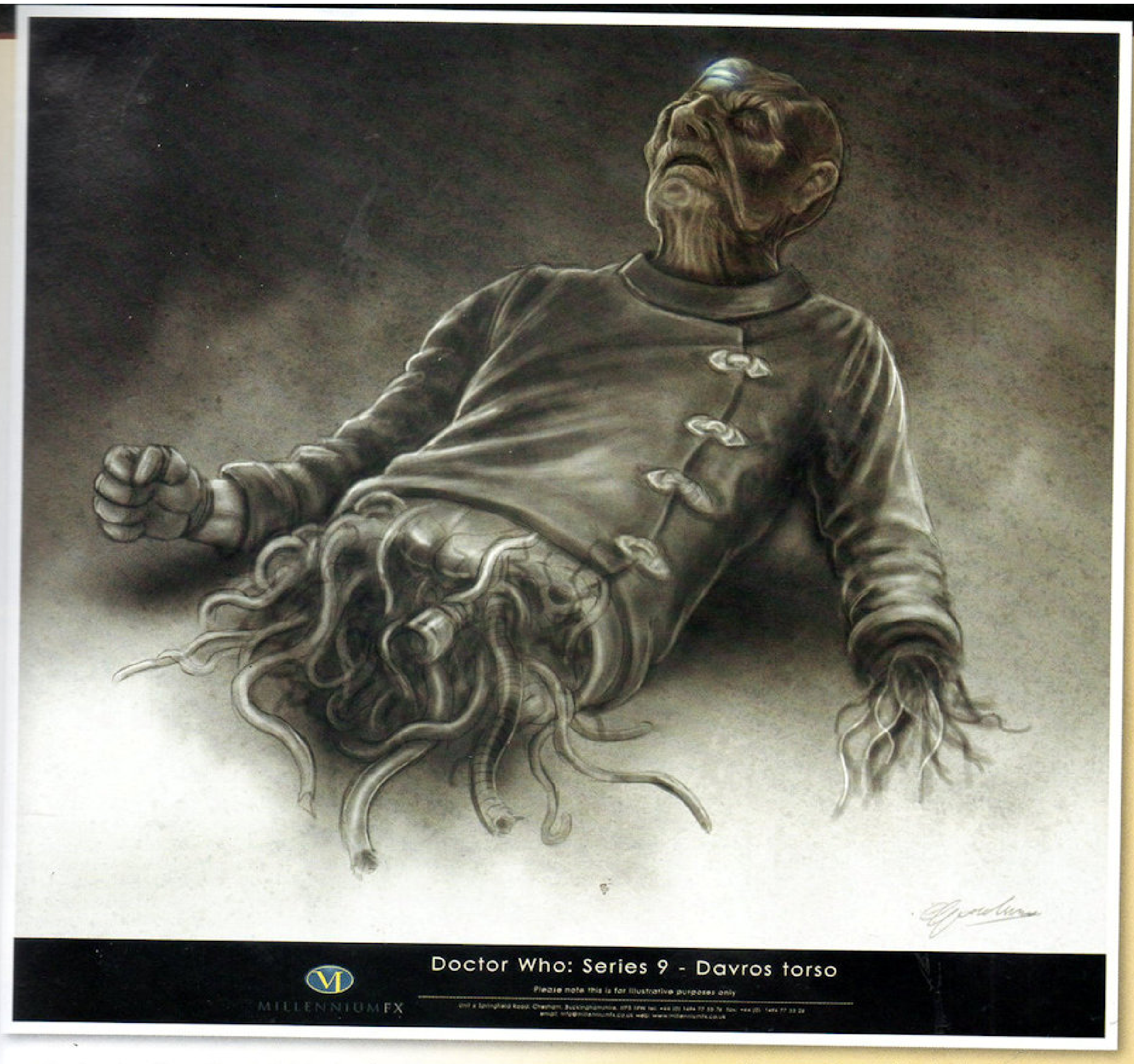
"Ordinarily, we wouldn't find out about something like that, except we just so happened to be in the room with them the day they were going to do it." But that wasn't the only secret Kate has learnt about the story. "Yeah, I was down in Cardiff for one of the later episodes, and bumped into Daniel O'Hara, who was finishing up the edit on *Ghost in the Machine*. He thanked us for our work, and he was really excited because they'd recorded the Fisher King's voice – with Peter Serafinowicz. Most of the time, I wouldn't know who was voicing our creatures or anything like that until I'm sat with my friends, watching the episodes as they go out."

Presumably, Kate has to be careful about what she tells her friends and family about what she's working on?

"We just loved making the Fisher King. We needed to create something that had presence."



The Fisher King was played by Neil Fingleton – one of the tallest men in the world!


MILLENNIUM FX

Doctor Who: Series 9 - Davros torso

Please note this is for illustrative purposes only

"Oh yeah, no-one likes spoilers. And obviously, at Millennium we are bound by a confidentiality contract with the BBC. So it's always just, 'Yeah, we're working on something exciting. But you'll have to wait and see...' It's better for them – for everyone – if they watch *Doctor Who* not knowing what's going to happen. So I keep quiet for their own good."

Does working on *Doctor Who* and knowing what's going to happen mean Kate can't enjoy the series herself?

"What makes it worthwhile is watching the episode with my friends and family who have no idea and just getting their reaction. I can enjoy it through them, whereas I know everything that's going to happen so I can't be surprised. Even if we don't work on them, we still need to read all of the scripts just in case. So there's not a single episode since 2007 [when she started working for Millennium FX] where I've not read the script. Maybe one day there will be an episode where they'll say, 'Okay, you don't need to read this one. Don't worry about it.' And then I'll look forward to that Saturday evening where I can switch on the TV and just be totally bowled over, and be able to view it like everyone else."

57. **INT. SICK ROOM**

A moment. Then, that voice ...

DAVROS
... Doctor?

A whine of hydraulics -

- and all the cables rise into
the ceiling, still attached but
now unveiling ...

DAVROS!!

Still in his chair,
much as we last saw him.
But now even more cadaverous
and ancient.

The Magician's Apprentice
by Steven Moffat [pages 50-51 of Shooting Script 10/02/15]

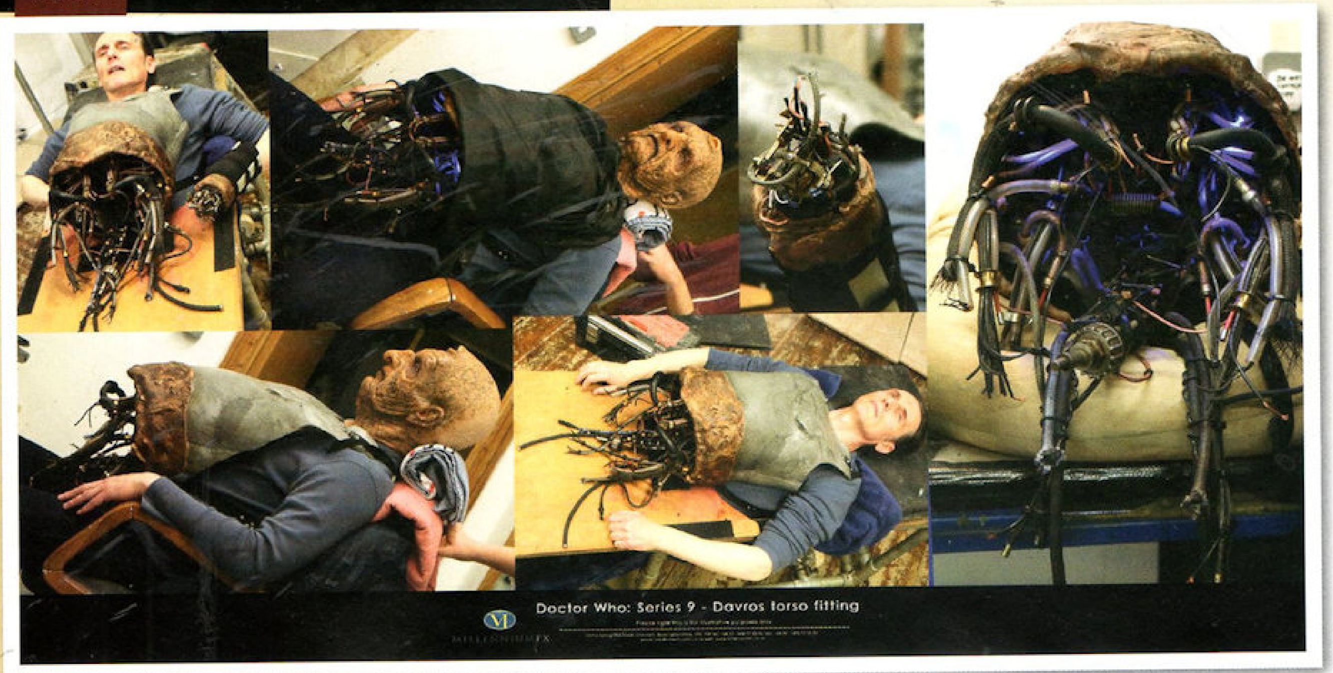
The second production block of the new season was made up of Episodes 1 and 2, and featured the return of an old enemy who provided some fresh challenges for the team. Davros, creator of the Daleks and dark lord of Skaro, was last seen in 2008 episodes *The Stolen Earth* and *Journey's End*, with prosthetic make-up provided by Millennium FX co-director (and Kate's boss) Neill Gorton.

"Davros has a new face sculpt for these new ones," explains Kate. "It's in-keeping with what Neill did before, but it's a bit more worn, a bit of gravity impacting him."

As in 2008, Davros is played by actor Julian Bleach.

"We've done a few projects with Julian so we had his life-cast already. We just needed to make sure he hadn't lost or gained any weight. Luckily, he's exactly the same shape, which saved us some time. And we were able to take a loan of the Davros prosthetic from 2008 [see box-out on page 58] and use that as a reference. So that was quite straightforward."

But in the second episode, *The Witch's Familiar*, the requirements were more complex.



32. INT. SICK ROOM - DAY

Lying on the floor, reaching up with
a single clawed hand, is half a man.
DAVROS, stripped from his Dalek base.
Below the waist, he is nothing but
tangle of cables and wires ...

DAVROS
Sarff! Get me Sarff!

SARFF
I am here.

***The Witch's Familiar* by Steven Moffat**
[page 31 of Shooting Script 10/02/15]

"Yeah, so the Doctor dethrones Davros. That was really exciting to achieve, because we had to work it all out with the art department." As each new script is issued to the different teams working on *Doctor Who*, "we'll read through it, look for the stuff we're going to have to provide, and we'll come up with our own thoughts and solutions for things. We then go to the initial tone meeting, where all the heads of department and the various different teams sit down and work out problems that overlap between us. Often, people are so busy prepping or recording that we won't really get an opportunity to talk face to face. So this is our one chance to all sit together and find solutions to things.

"So, there was this issue of Davros being dethroned," Kate continues. "It was something that we'd thought about. We wanted to basically hide Julian's body somehow in the set, so that we could do this fake body with his head on the end of it. We needed to run that past the art department, because they would be providing the set. So at the meeting it was lots of questions. 'Is this possible? Are you happy with this?' But the whole thing is about, 'Let's make this work if we can.' The art department is very effective and so accommodating. We're really happy with them. And, really, we're all working together on the same team. So it's great fun puzzling it out between us."

"We wanted to hide Julian's body, so we could do this fake body with his head at the end of it."

As Kate's team had hoped, the art department built a set which "allowed for Julian Bleach to have his torso hidden underneath. We could then build a fake torso for him, with all the creepy insides, wires and gubbins coming out. I'm not sure how much we'll see in the final episode because his jacket covers it - and it's pretty gross. But we built all this stuff so it wobbles around and the weird stump of a hand has a little twitching element. Apparently it worked well on the shoot - we had people coming back to us going, 'Yuck!'"

But twitching on the floor wasn't all that Davros had to do.

54. INT. SICK ROOM - NIGHT

DAVROS
I have never seen your face,
Doctor - with my own eyes.

As THE DOCTOR stares ...

The glowing blue eye in DAVROS's
forehead flickers into darkness.

Then, a movement beneath those
withered-shut eyelids. Two lines of
light, as those lids strain open.

And then a pair of very human, very
old watery eyes are staring out
at THE DOCTOR. Frightened, timid.
Ordinary. Worse - vulnerable.

***The Witch's Familiar* by Steven Moffat**
[page 42 of Shooting Script 10/02/15]

"That was quite tricky," says Kate. "We tested quite a lot of things to see how it would work, because obviously Davros is a big old make-up that usually just covers poor Julian's eyes, so he's effectively blind for the recording day. Well, now it's even worse for him because to make it so that Davros could open his eyes, we had to glue the prosthetic eyelids to Julian's eyelids. That's bad enough, but Julian's eyelashes were getting in the way of the prosthetics. I said before that Julian is such a fantastic and dedicated actor, he's very patient with us. Well, this is what he's like: he offered to cut off his own eyelashes to make it easier for this shot where Davros opens his eyes. He is an amazing actor. It should really pay off in the episode."

Lastly, there's Davros' servant, a terrifying new character – or characters.

4. **INT. DIVE - NIGHT**

SLAM!

The door flies open, and SARFF comes sliding into the room.

The whole place convulses, tables knocked over, weapons seized -

- then a terrible hissing voice -

SARFF
We are Colony Sarff. We bring harm.

SARFF now raises his head, peering out of the hood. A human appearance, and yet -

The face: a sickly white, like the belly of a reptile, the faintest suggestion of scales, there are four heavily indented lines slicing horizontally across the face, evenly spaced, the flesh bulging out between them, as if his head were wound in twine, like a stringed joint of meat. The effect is a little as if his head were built out of stacked rings of flesh.

SARFF (cont'd)
Where isss the Doctor?

The Magician's Apprentice by Steven Moffat
[page 7 of Shooting Script 10/02/15]

"Yeah, Colony Sarff is absolutely disgusting," says Kate, proudly. "This is another one where it's a case of working together. He was brought to life by five different sets of people: ourselves, the costume department, the special effects department, visual effects – that is, Milk VFX and BBC VFX – and then the actor who plays him. As you've read in the script, he's basically a humanoid form made up of a colony of snakes, so the challenge was to bring that to life and make it work.

"The producers – Steven Moffat and Brian Minchin – led us on this with the idea that the snakes are coiled horizontally to create his face. We did an early design where he looked more snake-like and tubular, but the thought was then that that looked too obvious straight away – you want the bit where he comes apart to be a big surprise, but here he looked like he's a snake. So it was decided we needed to err more towards the human than the snake-like. So we revised the design and they liked that."

48. **EXT. CASTLE COURTYARD - NIGHT**

On SARFF's face. Now something horrific happens. The twined sections of his face start to move independently, his eyes rotating away, his mouth the same, all with a dreadful slithering sound -

- until we realise we are looking at the stacked coils of a giant snake!

The head of the snake - SARFF's real face - now rears up with a terrible hiss! The fangs!!

Now the robe falls from him and we see the terrible, disgusting truth - SARFF's body is a mass of interlocked, intertwined snakes, all sliding around one another.

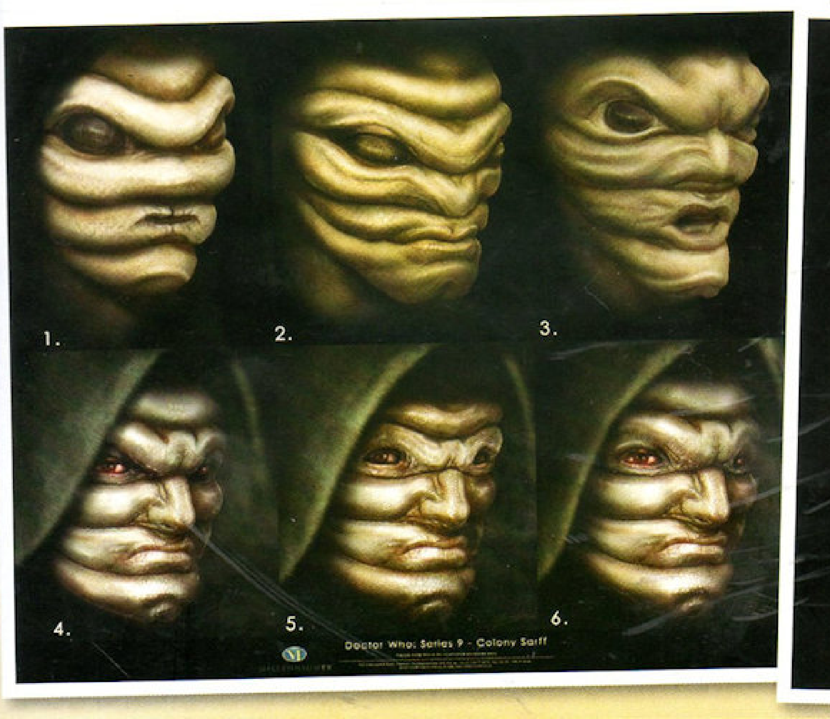
A hundred, fanged snakeheads all snap and hiss at once.

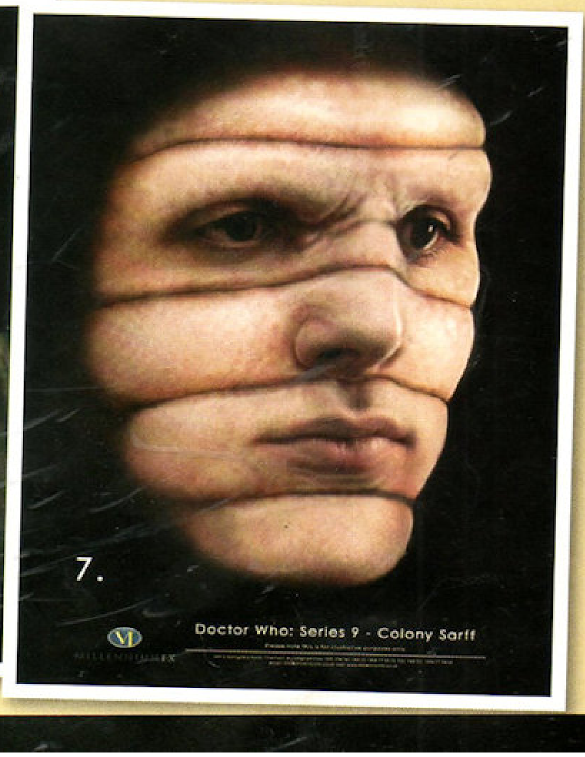
The Magician's Apprentice by Steven Moffat
[page 40 of Shooting Script 10/02/15]

Colony Sarff is brought to life by Jami Reid-Quarrell.

"Then the VFX guys took what we did and went from there. I've seen an early test of Colony Sarff transforming and it's absolutely fantastic. The section with his eyes rotate to the right, the section with his nose to the left, the section with his mouth to the right. It all separates out really organically and is really horrible. You know how snakes are as they roll around each other? And then he becomes a group of snakes just swarming around and attacking people. They've matched what we've done with the prosthetics so well, it's utterly weird and disgusting.

"And the performer, Jami Reid-Quarell, is a fantastic actor and a great physical performer. He's doing this crazy sort of body popping under the beautiful costume designed by Ray Holman, making it move and writhe. Plus the SFX gang did some stuff to make all this movement under


1.
2.
3.
4.
5.
6.
Doctor Who: Series 9 - Colony Sarff


7.
Doctor Who: Series 9 - Colony Sarff
MILLENNIUM FX

the cape as well. But the really big thing they did was to find this amazing gyroscopically controlled skateboard thing for Jami to stand on it and basically float. He didn't walk, he was able to power this little two-wheeled motorised thing, and if he leant forward it would push him forward. It was a self-operated unit, so no cables or dolly track or any other sign of how the trick was done. It was just Jami – and the costume that Ray designed beautifully disguising what was underneath. So when we were testing it all out, it just looked like he was gliding round. Of course, with Jami's performance, and all that body popping action, it looked absolutely disgusting. And then he's got this gross, meaty face. Yeah, that's one of those characters where we're just so excited about seeing it and getting the reaction of people. I hope that it's one of those characters that will really terrify kids into their 30s and 40s. You know, a job well done."

While **DWM** speaks to Kate, there's plenty of activity going on around her as work continues on the new series. We're interrupted by a team recording additional dialogue on one episode, and Kate gets asked questions about a forthcoming scene on another.

> **"Colony Sarff looked disgusting, with this gross, meaty face. I hope it's going to terrify kids!"**

Last issue, she told us a bit about things in the series trailers – the return of the Zygons and the army of green robots. What else can Kate tell us about the monsters and effects we're still yet to meet? She considers her words carefully.

"We're shooting an episode right now with monsters you couldn't describe as anything other than disgusting. The *entire thing* is disgusting – it's great!" This is for Episode 9, written by Mark Gatiss and directed by Justin Molotnikov. What else can she tell us? "There's a wonderful character played by Ariyon Bakare in Episode 6. That was a really interesting one to do..."

She told us last time that her team often get a heads-up from the producers of *Doctor Who* about forthcoming episodes, even while the scripts are still being written, which gives them a chance to plan how to realise the effects, to think about which freelance artists to employ and to check their availability. Does that mean Kate has any idea what might be coming next?

"Oh, I don't know anything yet. But Christmas episodes are always really good fun to work on because there's a wonderful fantasy element to Christmas. It's special: they know it's an episode where everyone watches sat round with their families. I go home to Ireland for Christmas, so I look forward to the Christmas episodes especially because I watch those with my Mum and Dad. So I'm looking forward to the next one but we'll have to wait and see." What would she like to be in it? What would be her Christmas wish? "Let's hope it's something *really* creepy and weird." **DWM**

WE WILL SURVIVE!

It definitely helps to have the *Doctor Who* Experience on your doorstep...

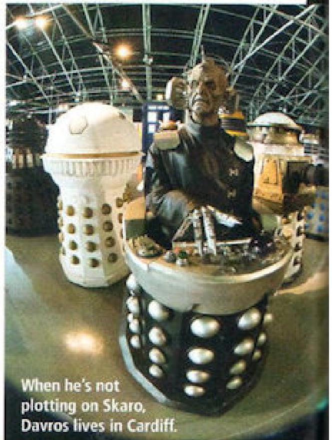
To create this latest version of the evil Davros, the team at Millennium FX referred back to the prosthetics made for his last screen appearance – in 2008's *The Stolen Earth* and *Journey's End*. But isn't it the case that prosthetics rot and decay over time?

"The latex we use does not like ultraviolet light," agrees Kate Walshe. "So it does tend to break down after a while. It's a natural product, produced from rubber trees so it doesn't survive forever. We also use a lot of silicone as well. Sometimes, depending how it's prepared and used, that may break down, too, and start to leach oils. But that happens over months, maybe years, and we're making rubber monsters that just need to show up for the week's recording."

Last issue, Kate explained that in-house designer, Chris Goodman, is also responsible for documenting and photographing the company's work. But once episodes of *Doctor Who* have been recorded, many of the props and monsters such as Davros have a second life in events and exhibitions such as the *Doctor Who* Experience in Cardiff.

"That's not something the producers ask us to think about," says Kate. "They need us to show up on time and to make sure that everything works. Beyond that, anything else is a bonus. But it's great that the *Doctor Who* Experience is there to archive everything. They look after it all really well, so the atmosphere is right and it doesn't have a crazy amount of UV light which would start breaking it down."

With the *Doctor Who* Experience just down the road from BBC Roath Lock Studios – where *Doctor Who* is made – it's easy to borrow back items such as an old Davros prosthetic for reference in making a new one, or to reuse props in the show. "And it's nice to know they're all in there. All our monsters, perfectly preserved." She laughs. "As if they're waiting..."



When he's not plotting on Skaro, Davros lives in Cardiff.

SUBSCRIBE NOW!

Don't miss any of the **Doctor Who Magazine** Special issues

BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
D
Cele
and
BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
THE
MUSIC OF
DOCTOR
WHO
Six decades of sound design
and musical innovation
Panini magazines

SAVE 40%!

13 ISSUES & 3 SPECIALS FOR JUST £50*

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or SUBSCRIBE ONLINE at
www.paninisubscriptions.co.uk/drwho/ds92

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after 1 year charged at £68 for 13 issues + 3 Specials. Offer valid from 15 October to 11 November 2015. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.paninisubscriptions.co.uk/drwho* UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. Ireland Bar Rate: **DWM** £80.00, **DWM** plus **DWM** Specials £95.00. Rest of World Bar Rate: **DWM** £80.00-£100.00, **DWM** plus **DWM** Specials £95.00-£120.00. The subscriptions hotline is open Mon-Fri 9:30am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

DOCTOR DOOM!

An epic adventure is about to begin for the Eighth Doctor – one that promises to be the longest story ever! *Doom Coalition* is coming...

FEATURE BY **DAN TOSTEVIN**

The Eighth Doctor is about to embark on his most ambitious adventure yet – and the biggest single *Doctor Who* story ever.

Like the last Eighth Doctor storyline from Big Finish [*Dark Eyes*, 2012-15], *Doom Coalition* will comprise 16 hour-long episodes released in four volumes, the first of which arrives in October. But unlike *Dark Eyes*, which was originally conceived as a single volume and later expanded, this time there's a plan. And it's huge.

"With *Dark Eyes*, I thought the arc was brilliant, but that was built up organically as they went along," recalls producer David Richardson. "On this, it's all mapped – and I quite like the fact that only Ken and I know what it is!"

"We know what all the major plot points are," nods Ken Bentley, director and script editor. "*Doom Coalition* is going to be dark and it's going to be big."

David and Ken, who inherited *Dark Eyes* mid-way through, have masterminded *Doom Coalition* from the start. "We spend a lot of time just chatting away about stories and possibilities," David explains.

It was on canalside walks to the studio that they conceived the series – "just throwing ideas out," says David, "every single day, bashing away at all these possibilities. Through the course of that, 16 episodes of *Doom Coalition* were planned out in pretty good detail. It's been really good to start off a story and know where it's ultimately going to go."

The series is another completely fresh start for the Eighth Doctor. The only returning character is his companion Liv Chenka, played by Nicola Walker. "It's become very special," smiles Nicola. "Last time, when we were doing *Dark Eyes*, I presumed that would be the end, it would be time for them to renew everything. That's exactly what *Doctor Who* is about. You don't get to stay forever unless you're the Doctor, so you're aware that you're possibly on limited time, and you just try to enjoy as many stories as you can. But then they did say, 'We want Liv to come back.'"

Liv started out as a one-off guest character in 2011's *Robophobia*, before returning as a companion in 2014's *Dark Eyes 2*.

"I think it's a testament to why the company is so good," Nicola suggests. "If they find something they think is dramatically or thematically interesting, they will invest time into that, and storylines into that. I know Liv's not the only character they've done that with."

Since then, she's undergone a huge amount of evolution. "She was quite a spiky character to begin with," Nicola recalls. "It's changed her life, meeting the Doctor. What I've found this year is how comfortable she is in his company, how much she enjoys being with him. It's given her a lightness. Somebody who is so complicated, so clever, so different to everyone else she's ever met, allows Liv Chenka to relax into herself a bit, which I think is very interesting. She seems very comfortable. She understands him. She totally accepts him as he is."

Interestingly, *Doom Coalition* begins with Liv resenting the dangerous life she and the Doctor lead.

"Yes! But she doesn't mean that, it's not true!" Nicola protests. "By the end of it, I think she's totally up for mortal peril. The mortal peril stuff, it's where it's fun. It's where they're completely alive, and they're doing something good."

Following *Dark Eyes*, which also featured Molly O'Sullivan (Ruth Bradley/Sorcha Cusack) aboard the TARDIS, David felt the Eighth Doctor and Liv worked best with a second companion.

"I think Liv's been through so much in her life that she needs someone who's quite human and humane to counteract her pessimism and her darker side," he points out. "That's been lovely, because that allows us to lighten Liv up, and give her a bit of an arc where she becomes more humanised by the other companion."

The result is Helen Sinclair, a researcher at the British Museum in the 1960s, whose character was directly inspired by *Doctor Who*'s first-ever producer.

"When Verity Lambert started producing *Doctor Who*, she was up against these very institutionalised, quite fusty, male BBC executives, and she was a young woman fighting against that," David explains. "I thought that was a lovely hook on which to create a *Doctor Who* companion – a young woman who would fight against what she saw as very stifling institutionalised behaviour."

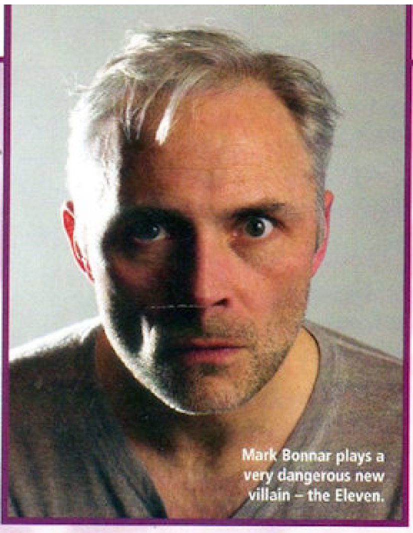
Hattie Morahan has been cast in the role, at the suggestion of Paul McGann.

"We had a conversation, almost just in passing, months ago, and David happened just to say 'If this happened...?', and I thought of Hattie immediately," Paul reveals. "Almost as a fantasy, really – it's like the top of a wish list. Hattie is dead-on. She's a real natural, she just hits it beautifully. She's kind of arrived fully-formed, you know? I love that."

"The first time we meet her, she's having an absolute tantrum," laughs Hattie, "raging at her senior, because there's been a promotion, and she suspects them of gender bias, and being very backwards. She loves her work in terms of the passion about all things ancient,

Paul McGann as the Doctor and Hattie Morahan as his new companion, Helen Sinclair.

Nicola Walker returns as the Eighth Doctor's companion Liv Chenka.



Mark Bonnar plays a very dangerous new villain – the Eleven.

> **"I just think the Doctor's one of those people, who liked history as a kid – bit like me – and has never managed to shake it off."**
>
> **PAUL McGANN THE EIGHTH DOCTOR**

but she's pretty pissed off with the infrastructure, so when the Doctor and Liv arrive, they're coming into the middle of a situation. Ultimately, she has a chance to escape from that.

"She's very knowledgeable. She's got ancient languages, and an understanding of history – she's very learned in that respect. I suppose she's unafraid to speak her mind, and maybe a little bit more spontaneous and wilful than Liv. At the moment, Helen's a slight wildcard, and maybe not as focused and disciplined as they would like her to be, but she brings a new energy, and a new outlook on things. I think there's a lot of comic qualities to her. She can be quite dry and cynical in moments, but equally she just blurts things out by mistake, or just thinks aloud, and that's quite fun to play. Obviously she's very bright, but she's unafraid, if she's enthusiastic about something, to just splurge about that, and shout it loud!"

"Liv likes her from the beginning," Nicola reveals. "They're very different women, from very different times, but she can see her confusion, and lack of understanding, about who she's dealing with and what she's actually up against. Liv's concerned, though, that Helen is very dangerous to them, because she has this boldness and fearlessness. Liv feels it's going to get them into even more trouble, because this young woman doesn't really understand what she's got involved with yet!"

More importantly, *Doom Coalition 1* introduces us to the Eleven, a thoroughly original take on the idea of a Time Lord villain.

"The Eleven just suddenly came to me on one of those canal walks," recalls David. "This madman, who's regenerated all these times, but every time he's regenerated the previous personalities have stayed in his head. Within this one Time Lord, you've got somebody maniacal, you've got a cold-blooded killer, you've got a good person – his eighth incarnation was actually a good guy, who keeps popping up and is trapped in a body with all these other lunatics! – all within this very dangerous person."

"My immediate reaction was 'Of course, I'd love to do something like that,'" laughs Mark Bonnar, who plays the role. "I did a one-man show, about five years ago, and probably in that I did six or seven different characters, but that was over an hour and a half. In this, I was playing six or seven different characters in a *minute* and a half, which is a different challenge! They wanted it to be fast, to achieve that disconcerting effect. Sometimes, we had to go three, four, five times for those scenes, just to get the speed, but also the differentiation between each character."

"It needs to come across as completely unhinged," explains Ken. "That sense that somebody is completely throwing themselves into the role, without any ego. Not worrying about what they sound like – just throwing everything into it, and allowing it to happen. Mark does that with any single role he's got – so with a multi-role character like this, I knew he would be capable of it."

"I love the Eleven," Nicola enthuses. "The different personalities are so clearly demarcated, it's so clear that he's got all these different voices, people, types, living inside his one brain."

Liv Chenka is less keen. "I think she's utterly terrified," admits Nicola, "and that becomes apparent as it goes on, but her basic reaction to that level of madness and mortal danger is to absolutely take the piss. I don't know how to say that in a nicer way! To subvert his power by mocking him. I think that's a really clever resource she has. It becomes clear, as the story goes on, she is physically, mentally, everything, very frightened by the man. He is not a very well entity."

Does Mark have a favourite side of the Eleven to play?

"Different ones for different reasons," he enthuses. "I enjoyed the crazed, maniacal guy [Six], because they really wanted me to go for that. I also liked the sophisticated, superior one [Four], as well as number Eleven, who is cold as steel, and psychotic."

For the first volume of *Doom Coalition*, there's a focus on Earth's history.

"One of the things we picked up from *Dark Eyes* is that the Eighth Doctor works very well in historical settings," explains David. "Possibly because Paul's interests are so much steeped in history – he sits in the green room and talks about history all the time! We wouldn't be making outlandish, futuristic, *Flash Gordon* adventures. You'll see in the fourth episode of this: the episode is set on a space station, but actually, the entire backdrop of it has echoes of history in it."

"There's something about history, and travelling in history for the purposes of these stories, and in my own natural interest in history... It's a child-like thing," explains Paul. "It's a sense of awe and wonder. The Helen Sinclair character in this story already has it. They're wandering round in Florence, and she's going, 'Oh my god, it's Florence, 400 years ago!', and that's exactly the spirit. The Doctor loves that, the Doctor loves to see that in her. It satisfies him that he's picked the right person. I just think he's one of those kids, one of those people, who liked history as a kid – bit like me – and has never managed to shake it off. Even though he knows what's going to happen, he knows the end, but nevertheless, he still thrills to it."

"She's utterly in her element," smiles Hattie, of Helen's first trip to the past. "She loves the light, the food, the colours, the people, the clothes, the buildings, the Latin! It's like she's died and gone to heaven. She isn't necessarily very good at covering her tracks and not sticking out, so that almost gets her into trouble, but yeah – she just loves it."

"Of course, for our stories, we subvert the histories," Paul says. "He's just been saying to Galileo, 'Listen, mate, I'm leaving you this telescope, but keep it schtum, you're not meant to have it,' because it's an anachronism that will ruin official human history if you let it slip. So he loves to play with it as well, the subversive side of it."

"For me, it's the mashing up of our interest and fears in the past, which we know, with your interest and fears in the future, which we don't know," suggests Nicola. "I think it's what writing and science-fiction does really well. It mashes up all the things we know and don't know, and that's why it's good drama, I think."

Future volumes will expand *Doom Coalition's* roster of locations, villains, and heroes (Alex Kingston has already recorded an episode of *Doom Coalition 2* as River Song) even further, although the bigger picture, David says, "won't necessarily become clear too quickly, I don't think. It's a very big tapestry, and we start off telling one corner of that tapestry.

"I think if I was to give one word for what we're aiming for, it's 'scope'," he concludes. "It's to paint a very big picture, and just explore that picture gradually over 16 episodes. We've got a ton of ideas for this, actually, which is what's so lovely – going into it with so much material to play with. I don't think the audience will second-guess where we're going with it, but it's going to be huge..." **DWM**

PAUL McGANN • NICOLA WALKER • HATTIE MORAHAN • MARK BONNAR
DOCTOR WHO
DOOM COALITION
DOCTOR WHO
DOOM COALITION 1
1

Doom Coalition 1 is out this month from *www.bigfinish.com* priced £20.

DOCTOR WHO

THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The War Games

EPISODES FIVE TO TEN

The conclusion of our examination of the Second Doctor's epic final adventure, as we meet the mighty Time Lords for the very first time...

FEATURE BY **ALAN BARNES**

Previously: Dr Who (Patrick Troughton) landed his TARDIS in the No Man's Land between the lines of the Western Front, circa 1917 – or so he thought. When British Army butcher General Smythe (Noel Coleman) turned out to have an anachronistic video communications unit hidden at his château HQ, the Doctor and his companions, Jamie (Frazer Hines) and Zoe (Wendy Padbury), went on the run – but past the mysterious white mists at the fringes of the battlefield, they were forced to retreat from a charging Roman legion. A map from Smythe's safe showed them to be on a planet divided up into separate Zones, in which different wars from Earth history are underway. Along with volunteer ambulance driver Lady Jennifer Buckingham (Jane Sherwin) and dashing Lieutenant Carstairs (David Savile), they head for the mysterious central area. A space/time capsule bigger on its inside transported the Doctor and Zoe to Alien Control, where they saw the captive Carstairs subjected to mind control by a Scientist (Vernon Dobtcheff). In the American Civil War Zone, Resistance fighters including Harper (Rudolph Walker) rescued Jamie and Jennifer from the clutches of another bogus commander, von Weich (David Garfield). When the War Chief (Edward Brayshaw) identified the Doctor as an intruder, Zoe fled – only to encounter the mind-controlled Carstairs, holding a gun...

Episode Five

FIRST BROADCAST: 17 MAY 1969

The Scientist arrives, ordering Carstairs to obey his 'superior officer' – and not kill Zoe. At the Barn, Resistance man Harper demands von Weich tell him about the secret tunnel he assumes is used to deliver soldiers to the Zone...

■ Towards the end of Episode Four, Harper was threatening to shoot Jamie, after the latter had stepped in to prevent Harper executing the Alien officer: "Get out of the way, boy," menaced Harper, "or I'll have to kill you, too!" Evidently, Jamie won the argument between episodes – but how?!

... but they arrive in a sort of machine, Jamie tells him.

■ Specifically, a "big green box" – but in Terrance Dicks' and Malcolm Hulke's script, Jamie described a 'white box thing'!

English rebel Spencer (Michael Lynch) arrives. Telling Harper that they can't afford to take prisoners, he takes aim at von Weich...

■ Stage directions described Spencer as 'a British soldier of Wellington's army (c1800)'.

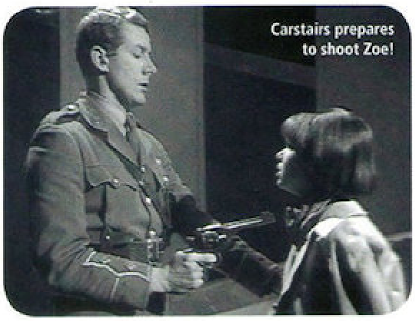
■ Director David Maloney would recast Michael Lynch as a Thal Politician in two episodes of *Genesis of the Daleks* (1975).

■ The *Tricolore* cockade seen on the hat of a Resistance man here would appear to indicate he's arrived from the French Revolution – not a conventional conflict of armies, of course, but a citizens' uprising.

Boer War rebel Russell (Graham Weston) breaks up the fight; he's the Resistance men's leader.

■ Stage directions described Russell as 'a British Sergeant of Engineers (Boer War)'.

■ Graham Weston had been a regular in twice-weekly footballing soap *United!* (1965-67), playing Gregg Harris. Late in 1965, Rudolph Walker, here playing Harper, had also appeared in *United!*, guesting as a character named Larry Presday... just a few weeks before *War Games* producer Derrick Sherwin, then an actor, made his début as Brentwich United's new centre forward Bryn Morrison.


Carstairs prepares to shoot Zoe!

■ Russell is very clearly standing in a microphone shadow as he holds Harper and Spencer apart...

During the melee, von Weich has made for a panel in the wall, exposing a communications unit – but Jamie stops him: "Now do you believe us?"

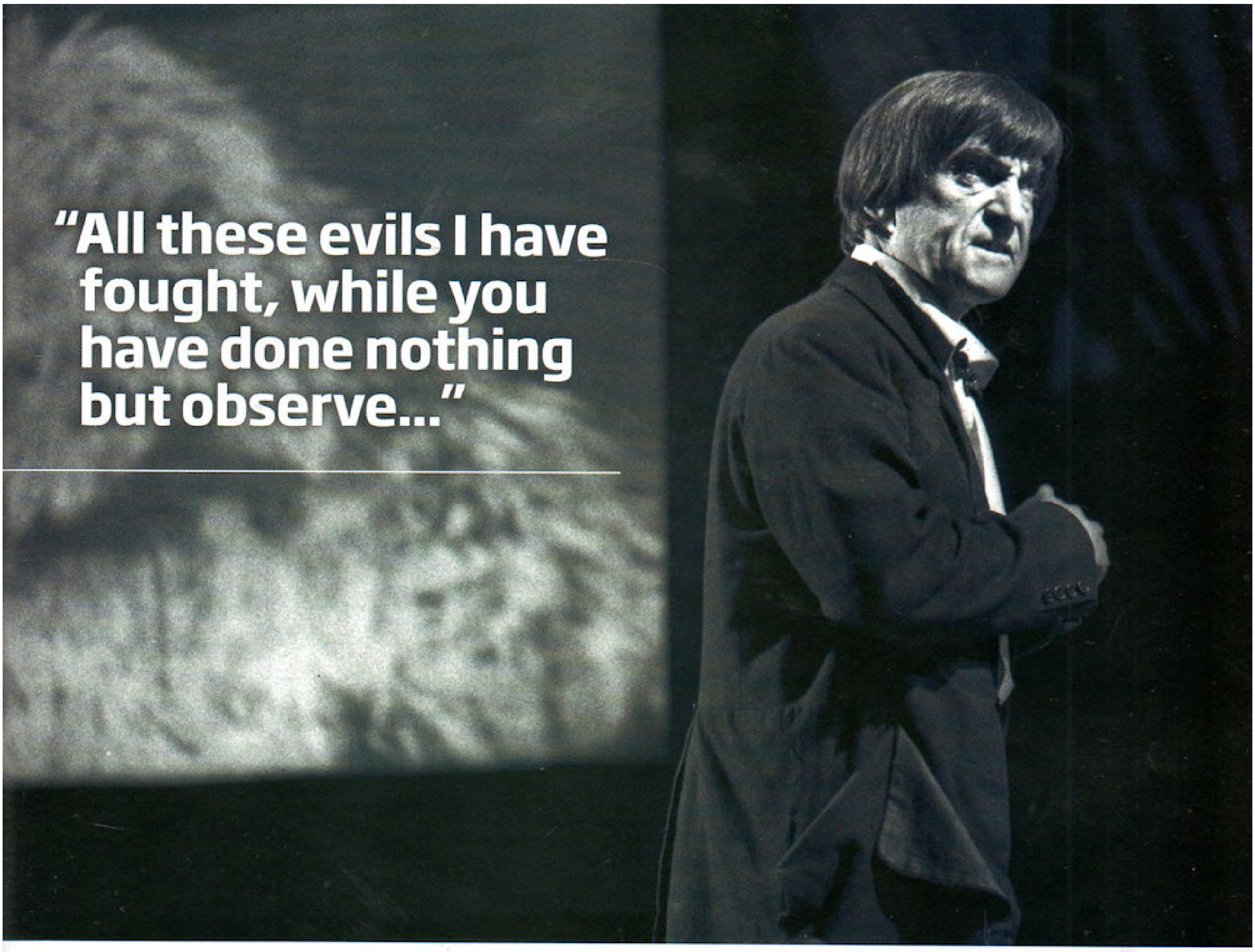
Zoe is taken to the Security Room – where the Security Chief (James Bree) interrogates her, using a strange headset to compel her to reveal that she arrived in the 1917 Zone in the TARDIS.

■ The so-called 'op art' movement – popularised in 1965, after optical illusions by artists including Bridget Riley were collected in an exhibition entitled 'The Responsive Eye' – inspired the black and white concentric circles decorating one wall of the Security Room. To **DWM**, designer Roger Cheveley described the Chief himself as a 'mindbender' – from which we might infer that this eye-straining motif isn't merely some modish abstraction; the Chief has chosen this décor purposefully, to disorientate interogees.

■ Quite correctly, Zoe tells the Chief that TARDIS is an acronym for 'Time And Relative Dimensions In Space'; in the script, however, she claimed that the letters stood for 'Time And Relative Dimensional Intergallactic [sic] Ship'!

Meanwhile, the Doctor enters the Processing Room, where the Scientist is preparing to deprocess Carstairs; it was Zoe whom the War Chief was after, he claims.

■ In Malcolm Hulke's Target Books novelisation *Doctor Who and the War Games* (1979), the Doctor's progress through the Aliens' 'great underground city' is impeded by a black-uniformed man, who asks who the Doctor is: "'A German spy,' the Doctor



> **"All these evils I have fought, while you have done nothing but observe..."**

explained. Then he considered his long frock coat. "Franco-Prussian War, 1870.'" Impressed, the Alien officer lets him go on his way...!

■ Psychedelic lightshow patterns popular at hippy venues including Covent Garden's Middle Earth club, one-time home to The Pink Floyd [sic], were projected onto the surface of the meteorological balloons seen here in the Processing Room. (The balloons won't stay still, however - so in the next episode, they'll have been quietly swapped for circles of hardboard.)

■ The mentally inert Carstairs can't be *compos mentis* enough to realise that he's sat too high for the Scientist to place the two halves of the processing machine on either side of his head... but when Carstairs actor David Savile realises the problem, he sidles down in his seat, so the machine will fit past his shoulders!

Deprocessed, Carstairs recognises the Doctor; together, they force the Scientist under the processing machine – then exit in search of Zoe.

■ As he leaves, the Doctor adjusts the machine, saying he'd better leave the Scientist "on simmer" - an unscripted addition, perhaps to make the Doctor look less cruel?

In the Barn, von Weich seizes a chance to lunge at the communications unit. An Alien Technician (Charles Pemberton) alerts the War Chief to an emergency in the American Civil War Zone.

■ Like Episode Three's Gregg Palmer, Charles Pemberton (1939-2007) was another one-time Cyberman - having featured in *The Tomb of the Cybermen* (1967).

All depart, leaving a single Guard attending Zoe – whom Carstairs soon KOs.

■ Alas, it's plain that the butt of Carstairs' revolver stops short of the back of the Guard's head!

Zoe explains how the Security Chief showed her images of Resistance members from many Zones.

■ Originally, Carstairs wondered how a Resistance could exist, if all the soldiers in the Zones were under the Aliens' control? 'Because the effects wear off, just as they did with you and Lady Jennifer,' the Doctor told him.

She's confident she can remember them – so they can organise the Resistance into one army!

■ The Doctor chivvies Zoe and Carstairs into heading back the way they came: "Oh Doctor, are ►

ESSENTIAL INFO

■ To series script editor Terrance Dicks and his writing partner Malcolm Hulke fell the responsibility of authoring the Second Doctor's final, epic adventure – which revealed (at last) the character's secret origins, then set up his exile to Earth (albeit with a new face) in the reformatted 1970 season, the first to be produced in colour. Commissioned on 23 December 1968 to deliver all 10 scripts (perhaps impossibly) by Friday 24 January 1969, they'd delivered only the first four by Friday 7 February; the remainder would be delivered between Friday 10 February and Friday 10 March.

■ With location filming completed on Tuesday 1 April, *The War Games*' first four episodes were recorded at BBC Television Centre on four subsequent Fridays from 11 April – each just eight days ahead of transmission. With Episode Five, recording moved to Thursdays... and star Patrick Troughton departed the series after recording the epochal Episode Ten in Studio 8 on Thursday 12 June. "I think it is time to get away," the *Daily Express* quoted him as saying on its front page of Saturday 21, the day that final episode aired – alongside a picture of his replacement, Jon Pertwee, described as "a modern Who – no frock coat and baggy trousers..."

■ The trousers' last hurrah ranked 12th in **DWM**'s *First 50 Years* poll of 2014 – making it your highest-rated story of the whole 1960s.

◀ you sure?" asks Zoe. Originally, she wondered how they were going to get past the Guards, who "must be swarming all over the place by now". A little desperately, the Doctor replied: "We've played hide and seek successfully with them so far – we'll have to hope our luck lasts!"

The Security Chief dispatches Guards to the American Civil War Zone; a capsule appears in the Barn and two Guards emerge. Harper is killed, but the Resistance capture the killers.

■ The rehearsal script contained a number of stage directions seemingly hung over from an earlier draft – including this, at the top of the subsequent Barn scene: 'The surviving Resistance men are removing the bodies of Harper, Spencer and the other casualties from the battle...' In the event, Harper alone succumbed; Spencer, we presume, is still taking stores to Resistance HQ, as instructed by Russell.

Meanwhile, the Security Chief wonders how the War Chief was able to identify the Doctor and Zoe as members of the Resistance.

■ There'd be "no need for security" if the mental processing were fully effective, the War Chief tells the Security Chief – adding, as originally scripted: "It's your job to compensate for its deficiencies."

Jamie tells Russell that the 'green box' could take them all to the place it's controlled from. Russell asks nurse Jennifer to go instead to his HQ, where he has "hundreds of injured men" in need of help. Leaving von Weich guarded, Russell and others join Jamie in the capsule.

■ Exit Jennifer, then – but at one stage, the authors clearly intended that she'd continue to play a part in the narrative – as more of those 'hung over' stage directions show! Here, a Resistance man was supposed to step forward to join 'Jamie and Jennifer' at the door of the SIDRAT...

■ Likewise, von Weich wasn't going to be left behind in the Barn: 'Russell prods Von Weich [sic], and they all enter the SIDRAT...'

The War Chief orders Guards to the Landing Bay – where the Doctor, Zoe and Carstairs are hiding. The capsule arrives – but when Jamie, Russell and the others step out, the Guards open fire on them and they fall – apparently dead.

■ Further 'ghost' directions were in the rehearsal script. Originally, von Weich was the first to exit the box, then Russell – holding a gun to his back. The other Resistance men followed, guns drawn: 'Among them are Jamie and Jennifer...' When the assembled Guards opened fire, von Weich seized his chance to run – only to be 'shot dead by a Resistance Man'. (He meets a similar fate in Hulke's novelisation, when all the Guards fire at once: "Not me!" screams von Weich. "I'm one of you–")

■ Then: the Doctor, Zoe and Carstairs could only 'watch helplessly' as 'Jamie, Jennifer and the entire Resistance group' were gunned down, too.

Episode Six

FIRST BROADCAST: 24 MAY 1969

Unable to help, the Doctor, Zoe and Carstairs slip away while Guards carry out the fallen men.

Elsewhere, the Security Chief tells the Scientist he believes the Doctor and Zoe came to the planet in their own space/time machine.

■ The Aliens' facial hair grows at a significantly faster rate than the average human's, it seems – for how else are we to account for the Scientist sprouting face-fuzz since Episode Five? (It's been suggested that Vernon Dobtcheff was growing a beard for his next role!)

The War Chief's people have the secret of time travel, says the Security Chief – who wants the Scientist to help him prove that more of these 'Time Lords' have come in search of power.

■ "Are you suggesting he's bringing in his own people? The Time Lords?" asks the Scientist... and so the first-ever use of the Time Lords' name is dropped, oh-so-casually, into their conversation!

The Doctor leads Zoe and Carstairs into a Wardrobe adjacent to the Processing Room. Removing a wall panel, they watch the still-alive Jamie examined by the Scientist; the men were all stunned, notes the Doctor. But Jamie's brain pattern differentiates him from the others...

■ ... showing a blocky pattern, as opposed to the organic swirls of the Resistance man's brain – but wouldn't it be more logical if the processed brain showed as blocky, and the unprocessed brain swirly? (Stage directions called simply for the camera to zoom in on a superimposed x-ray of a skull.)

Since he appears not to have been processed before, Jamie is sent to the Security Chief for interrogation. As the Scientist starts to reprocess the others, Carstairs sneaks through the hole in the wall to grab the assisting Technician.

Back in the Barn, von Weich is guarded by a nervous young Private – Moor (David Troughton).

■ Previously a Guard in *The Enemy of the World* (1967-8), Patrick Troughton's 19-year-old son here gained his first speaking role in *Doctor Who* – later to be followed by appearances in *The Curse of Peladon* (1972) and *Midnight* (2008). It's been said that the Moor scenes were written purely as an 'audition piece' for Troughton *fils* – but by choosing to keep von Weich alive, the writers gave themselves a parallel narrative to cut to and from, without the need for an additional set.

Having surprised the Scientist, the Doctor revives Russell, sending the Resistance to the Wardrobe.

■ What's happened to the Scientist? He goes missing between scenes; he'll still be missing when the War Chief uncovers the loosened wall panel; and we won't see him again until the end of the episode, when he's lurking in the corridor outside! As scripted, the Doctor here instructed everybody to go back through the wall panel; "And we'll take them with us," he added – indicating both the Scientist and the Technician KOd by Carstairs. We presume, therefore, that between scenes, Carstairs has incapacitated the Scientist, too – and dragged him to join the Technician on the floor of the Wardrobe...

Some of the Alien Scientist's equipment.

The Doctor outlines his plan: he wants Russell to return to the Zones and organise the scattered Resistance, aided by Zoe's recall of the various leaders' whereabouts.

In the Barn, von Weich fixes his monocle, telling Moor that he's his CO...

■ Since the Aliens' use of lenses to wield their mesmeric powers was director David Maloney's idea, stage directions indicated, simply: 'We intercut between their two C.U.'s. Von Weich's eyes penetrating into Moors [sic]'. So the make-up gauze over von Weich's scarred eye might have been *even more* obvious here...!

■ The year is 1871, von Weich tells the (red-coated) Moor – a date that doesn't tally with a British Army presence in any of the stated War Zones. Plainly, though, von Weich had been fishing when he'd asked Moor, "British Private, aren't you? Nineteenth century?" The Alien, therefore, doesn't *know* that Moor comes from 1871 – it's a guess, but Moor is too far under the 'fluence to contradict him. (Most likely, Moor is from the 1850s, in the Crimea.)

The alarm having been raised, the Security Chief believes he has the Doctor and friends trapped in the Processing Room – but the War Chief finds they've escaped through the wall panel.

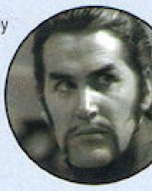
■ The suspicious Security Chief's 'wild' theory that the Doctor and friends escaped in a space/time machine is crushed when the War Chief pushes the panel aside. As scripted, the War Chief continued: "I suggest you stop jumping to conclusions. It could get you into serious trouble!"

Dressed in a 1917 uniform taken from the Wardrobe, the Doctor rescues Jamie.

■ Originally, this scene opened with the strapped-down Jamie reviving, only to see 'an alien guard standing over him' – whereupon the Doctor, Carstairs and a Resistance man, all wearing 1917 uniforms, barged in and overpowered the Guard while he was 'still drawing his stun gun'. (There's a big fight with Guards coming up – was that the reason why this scene was so simplified?)

HAIL TO THE CHIEF!

Terrance Dicks' *New Adventures* novel *TimeWyrm: Exodus* (Virgin Publishing, 1991) reveals the War Chief's origins as a one-time political rival to Cardinal Borusa, villain of *The Five Doctors* (1983); he'd fled Gallifrey after Borusa tried to frame him for treason. Gary Russell's later novel *Divided Loyalties* (BBC Books, 1999) delves even further back into the Chief's biography, naming him 'Magnus' – one of the Deca, a secret society formed by members of the Time Lords' Academy, many of whom would later turn renegade: the Monk, the Master, the Rani... and, of course, the Doctor himself.



HEIL TO THE CHIEF!

Gunned down at the behest of the War Lord in Episode Nine, the War Chief is absolutely, definitively dead – or so the War Lord believes, when he instructs his Guards to "Remove the traitor's carcass." But in Terrance Dicks' later *New Adventures* novel *TimeWyrm: Exodus* (1991), the Seventh Doctor encounters Adolf Hitler's shadowy 'occult adviser' Doktor Felix Kriegslieter – who, it turns out, is none other than the War Chief!

Those Guards, it transpires, had noticed that he was still alive, albeit barely – and so they'd called one of their scientists, who'd ordered him placed aboard the last ship to leave Alien Control: '"They just wanted to see how long it would take me to die. They threw me in the ship's hold and on the journey back to their planet I started to regenerate."' Because of his injuries, though, his regeneration was aborted – and so Kriegslieter's cloak conceals a 'malformed bandage-swathed torso' sprouting 'stubby extra limbs'.

THE NEW
Doctor Who
ADVENTURES
TIMEWYRM: EXODUS
TERRANCE DICKS

On the Aliens' planet, the part-regenerated Chief came to the attention of the War Lord's son, intent on avenging his father's defeat. The Chief found a way to penetrate the force field barrier that the Time Lords had placed about the Aliens' planet, whereupon he and his allies travelled to Nazi Germany to recruit a new elite force of galactic conquerors from within Hitler's ranks. Having infiltrated the SS, they intended to rewrite history by helping the Führer win the War...

'SIDRAT is perhaps an acronym for "Space and Inter-time Directional Robot All-purpose Transporter".'

Disguised, the Doctor's group marches to the Landing Bay. The Doctor sets a capsule for the 1917 Zone. Jamie and Carstairs volunteer to stay behind to help the Doctor acquire the processing machine, while Zoe departs with the others.

■ If the Doctor had only thought to take possession of the processing machine a few scenes back, he and all his gang could have headed off to 1917 now... which is exactly what happens in Hulke's novelisation, sparing them not only the traumas of the remainder of this episode, but also the first eight-and-a-half minutes of the next!

Russell arrives back at the Barn as von Weich asks the mesmerised Moor to hand over his rifle.

■ Why has the capsule transporting Zoe *et al* arrived in the American Civil War Zone, when the Doctor had "preset it for the 1917 Zone" (without difficulty, either, as Zoe had explicitly pointed out)? Now, however, neither Zoe nor Russell expresses any particular surprise to have ended up in the Barn...

Russell grapples with the entranced Moor, enabling von Weich to pick up Russell's dropped revolver... but Moor comes to his senses in the nick of time, shooting von Weich dead.

The War Chief advises the Security Chief to deal with the Resistance before the War Lord arrives.

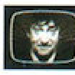
■ As scripted, the Security Chief pointed out that there was "a full allert [sic]" for the fugitives, across all time zones – to which the War Chief retorted: "There has been for some time. But your methods don't seem to be very effective do they?"

Meanwhile, the Doctor uninstalls the processing machine – gathering up a handful of 'gas filled valves' before heading back to the Landing Bay...

■ From outside, the Scientist watches them go, then sidles into the Processing Room – and that's the last we'll see of him, for the character's final action was lost from the script. Having looked around, he turned swiftly to speak into the communications unit: "Get me Security!" he barked.

... where the valves enable them to overcome the Guards, and bundle inside one of the capsules. But its dematerialisation is suddenly curtailed; to force them out, the War Chief activates the capsule's "dimensional control", causing its walls and ceiling to close in...

■ ... which is remarkably similar to how the First Doctor had defeated the only other TARDIS-owner he'd met before now! In *The Time Meddler* (1965), he'd half-inched the same "dimensional control" from the so-called 'Meddling' Monk's TARDIS – making its reduced interior inaccessible, thereby marooning the villain in 1066.



Episode Seven

FIRST BROADCAST: 31 MAY 1969

The Doctor exits the capsule, waving a white handkerchief...

■ "I am here under a flag of truce..." begins the Doctor. As scripted, he was heard from inside the capsule – where Carstairs was listening, 'his hand poised by the control which activates the doors...'

... but he's also holding the last of the gas valves, which he smashes – using the gas as a cover to reset the controls and race back to the capsule.

■ ... and so, having removed 'two or three of the magnetic circuit rods', the Doctor ran back towards the capsule, calling out to Carstairs to "Close the doors!"

The capsule dematerialises. Recovering, the War Chief notes that the Doctor has taken "the master circuit rods" – which can guide the machine to any of the time zones. To outthink the Aliens, the Doctor intends to go to 1917 on foot; but the War Chief means to pinpoint their position as soon as the capsule – a SIDRAT – lands.

■ SIDRAT = TARDIS backwards, of course! Throughout the scripts, the word was used in stage directions – so it's surprising that this is the only time it's given in dialogue, where the War Chief pronounces it 'side-rat'. Hulke's novelisation confirms that, like TARDIS, SIDRAT is a (rather tortuous) acronym – for 'Space and Inter-time Directional Robot All-purpose Transporter'.

An alarm sounds, indicating the War Lord's arrival from the Aliens' home planet.

■ In the script, the Security Chief described this 'penetrating and insistent noise, rather like a fanfare of trumpets' as 'the War Lord's personal signal'.

The SIDRAT materialises and is detected in the Roman Zone by the Security Chief, who orders its commanders alerted. The War Lord (Philip Madoc) enters the War Room...

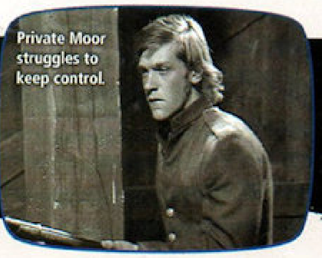
■ David Maloney had featured Philip Madoc in *The Krotons* (1968-69), which had ended transmission just four months earlier – and so the War Lord's beard, buzzcut and specs differentiated him from the slippery Eelek.

Carrying the processing machine as they walk, the Doctor, Jamie and Carstairs are again pursued by a Roman legion... ►

Rebels unite!

Zoe, under guard.

Jamie is shot!



Private Moor struggles to keep control.

The War Chief considers his plans.

◄ ■ ... in location footage reused, blatantly, from Episode Two!

Hearing of their escape, the Security Chief proposes sending in his Guards – but the War Chief fears this would stretch the processed humans' credulity.

■ As scripted, this prompted the War Chief to take a further swipe at his rival: "We must continue to use the processed humans, only more intelligently," he said, cattily. "And what exactly d'you mean by that?" bridled the other.

■ Their back-biting continued: when the War Chief suggested that the fugitives would try to return to their space/time machine, the Security Chief miaowed "You seem very sure of that" – insinuating, yet again, that the War Chief was in league with the Doctor.

The Doctor, Jamie and Carstairs cross into No Man's Land, but are sighted by a British Soldier. At the château, Sgt Major Burns relays the news of their return to General Smythe...

■ Curiously, Burns' lines were written for a 'Sergeant Wilkins'. Did the writers mis-remember not only the name they'd given to Episode One's Sergeant *Willis* (Brian Forster), but also the fact that Willis was attached to Major Barrington's company – not Smythe's HQ, as Burns was?

Soon, the Doctor's group comes under fire – but Zoe and two Resistance men rush up from behind the nest, overpowering the machine gunners. Too late: the Doctor's group is surrounded by British soldiers. "We'll follow them," Zoe tells her comrades.

■ As scripted, Jamie pointed out "Zoe, with the resistance people!" from inside the crater.

In Smythe's Office, the General declares that Jamie and Carstairs will "redeem themselves" in the front line... and the Doctor is led away to again face a firing squad. Smythe reports to the War Chief, who demands that he recovers the processing machine. "Only the Doctor knows where it is," Carstairs tells Smythe. Shots ring out from the direction of the Execution Yard...

Suddenly, Russell and the Resistance invade the château, causing Smythe to retreat to his Bedroom. Then the Doctor enters, with Zoe – who'd helped prevent his execution.

■ As scripted, Jamie boggled to see Zoe: "How did you get here!" [sic] he asked; "I was with the resistance. We saw you captured," she explained.

■ Not even that, however, would have adequately accounted for the chunk of story missing between Episodes Six and Seven. When last we see Zoe in Six, she, Russell and the two Resistance men are in the American Civil War Zone, the SIDRAT having brought them to the wrong place entirely; but when we next see her in Seven, she's out in No Man's Land with the two Resistance men, and no Russell – who's since marshalled the rest of the Resistance to attack the château.

■ There's an entirely prosaic reason for the discontinuity: because Graham Weston wasn't cast until after the No Man's Land scenes had already been filmed on location, of course. But here's a less dreary theory. In Episode Nine, we'll learn that the SIDRATs' 'time control units' are burning out, giving them a limited lifespan. Perhaps that's exactly what happened to the SIDRAT preset by the Doctor in Episode Six – it conked out, dumping Zoe and friends not in 1917, but the Civil War Barn. Zoe, however, knew that the Doctor intended to meet her in 1917 – in Smythe's Bedroom, presumably, since (as with the Barn, in 1862) it appears to be the only SIDRAT landing point in the 1917 Zone (Russell implies as much next episode, when he stations a machine gun there). The Doctor, then, would surely have expected Russell and his two men to have taken the château from the inside... but with the SIDRAT out of service, Zoe might have surmised that the Doctor would only end up facing execution again. So: she crossed the Zones on foot along with the two Resistance men for the *express purpose* of disrupting the Doctor's inevitable execution... while Russell gathered together his army from their base in 1862, then marched on the château? (Obvious when you think about it.)

Smythe calls the War Chief – but new master circuit rods for the travel machines are being prepared, so the War Chief can't send help. As Russell's men begin to break down the door, the War Chief orders Smythe to "deactivate the area control". Smythe exposes more controls, hidden behind the fireplace...

■ Originally, the area controls were hidden behind just another section of wall, here slid back by Smythe – who went to deactivate them by rather more brutish means: 'He looks round picks up a chair [sic], raises it to smash the controls...'

'The War Chief says "Smythe was a fool" which is interesting, as one wouldn't think Smythe to be a typically alien name!'

... but Russell bursts in, and shoots Smythe dead.

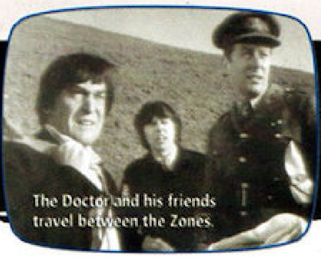
■ Dicks and Hulke intended Smythe's death to occur off-screen, and by many hands... but in rehearsals, the action was rearranged so that Russell alone would fire the fatal shot. Graham Weston lost his footing, however, as he rushed through the door – and so Russell appears to shoot Smythe not 'point blank', but down and to the left of the target!

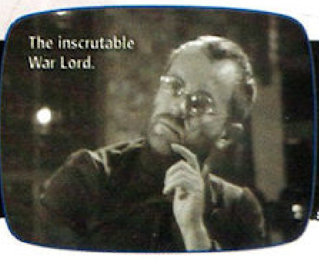
■ When the Doctor follows Russell through the door, the camera is incorrectly angled, too – affording a brief glimpse of the top of a wall flat in the Bedroom set!

■ In Hulke's novelisation, the Doctor (quite properly) appeals to the Resistance men who batter down the door to Smythe's bedroom: '"You mustn't kill him," cried the Doctor. "He could tell us why..."' Too late: a Frenchman's already killed Smythe with 'a single shot through the forehead'.

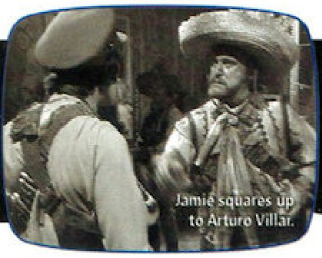
In the War Room, the War Lord surmises that Russell's Resistance has gathered at the château – and orders a mass attack by conventional forces.

■ Here, the War Chief declares "Smythe was a fool" – which is interesting, because one wouldn't consider 'Smythe' to be a typically alien name! (Do the Aliens have 'real' names, even?)


The Doctor and his friends travel between the Zones.


The inscrutable War Lord.

The Doctor and the War Chief – old acquaintances!


Jamie squares up to Arturo Villar.

■ But how is this mass attack on the château to be arranged? In the Target telling, the War Lord decrees that the British troops will be led to believe that the Kaiser is there... while the Germans will be told that the Doctor is "the King of England" [sic]!

Soon, Jamie reports troops moving in from all sides. The Doctor asks Russell to hold the château while he and Zoe attempt to dismantle the area control – which he believes has something to do with the Time Zone barriers.
■ In the script, Jamie exited into Smythe's Office, where Carstairs and Russell were poring over the map. Pointing, Carstairs proposed placing "two small groups... here and here" – to catch the enemy in the crossfire, realised Russell. "That's the general idea," confirmed Carstairs – and so the Sergeant departed, to "move 'em in". Looking up, Carstairs saw Jamie at the window. 'It is now night outside,' indicated stage directions – with 'flashes of light from the barrage' illuminating the room. "Can't see much. It's pretty dark now," Jamie told Carstairs; "No," agreed the Lieutenant. "but that won't stop them. It just makes it more difficult for us." From outside, the sounds of battle came closer...

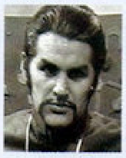
In Smythe's Office, Russell takes a grenade-toting Frenchman prisoner... but the Resistance's barricade is all but overrun.
■ "Duck!" shouts Jamie, as he throws the Frenchman's primed grenade back out of the French window. It sails over the balcony beyond... but it's plain that Frazer Hines was supposed to throw it *inside* the balcony, because that's where a flash charge goes off, moments later!

The Doctor activates the area control, placing a misty Time Zone barrier around the château – meaning the processed humans can't get in. In the War Room, the War Lord announces his intention to take over from the bickering Chiefs.
■ The rightmost of the two Guards standing behind the War Lord begins this scene 'at ease', with his eye mask off – but when he realises that the take is live, he quickly re-covers his eyes and hefts his weapon, as discreetly as he can!

In Smythe's Office, the Doctor deprocesses Russell's French prisoner, Du Pont (Peter Craze)...
■ ... using the processing machine, of course – but where was it before now? We last saw it in the knapsack at the Doctor's feet when he, Jamie and Carstairs were taken prisoner in No Man's Land – but it had disappeared by the time they arrived back at the château; soon after, Carstairs told Smythe that "Only the Doctor" knew where it was. We presume that the processed soldiers who captured the trio couldn't have perceived the device, so we might speculate that the Doctor abandoned it there and then... but the château's been separated from the rest of the 1917 Zone in the interim, so some deprocessed person or persons will have had to venture out into No Man's Land to retrieve it – under fire from all the WWI armies combined, of course. Dicks and Hulke missed a trick, therefore – since such a perilous mission would have given them another episode's worth of adventures, at least! (Alternatively: they could just have said that Zoe had picked it up...)
■ The younger brother of former *Doctor Who* regular Michael, Peter Craze (1946-) had played Dako in *The Space Museum* (1965), and would go on to play Costa in *Nightmare of Eden* (1979). Significantly, however, he'd been another of Sherwin and Weston's Brentwich team-mates – as Kevin Barford in *United!*.

WHERE ELSE HAVE I SEEN...?

EDWARD BRAYSHAW
(1933-90)



The War Chief
Other Doctor Who appearances *The Reign of Terror* (1964) as Leon Colbert.
TV and film appearances see *The Fact of Fiction* in DWM 477.

JAMES BREE
(1923-2008)

Security Chief
Other Doctor Who appearances *Full Circle* (1980) as Nefred; *The Trial of a Time Lord* Parts Thirteen and Fourteen (1986) as Keeper of the Matrix; *Downtime* [Reeltime Pictures video] (1995) as Lama.
TV appearances include *The Avengers: Immortal Clay* (1963) as Miller/*Killer* (1968) as Arthur Wilkington; *The Prisoner: Do Not Forsake Me, Oh My Darling* (1968) as Villiers; *Randall and Hopkirk (Deceased): The Man from Nowhere* (1969) as Mullet, the Innkeeper; *Ace of Wands: Sisters Deadly* (1972) as Matilda Edgington/The Major; *Secret Army* (various, 1977) as Gaston Colbert; *Galloping Galaxies!* (various, 1985-86) as Dinwiddy Snurdle; *The Return of Sherlock Holmes: The Empty House* (1986) as Coroner.
Film appearances include *On Her Majesty's Secret Service* (1969) as Gumbold.

PHILIP MADOC
(1934-2012)

War Lord
Other Doctor Who appearances *Daleks' Invasion Earth 2150 A.D.* [Aaru movie] (1966) as Brockley; *The Krotons* (1969) as Eelek; *The Brain of Morbius* (1976) as Solon; *The Power of Kroll* (1978-79) as Fenner.
TV appearances include *The Avengers: The Decapod* (1962) as Stepan/*Six Hands Across a Table* (1963) as Julian Seabrook/*Death of a Batman* (1963) as Van Doren/*The Correct Way to Kill* (1967) as Ivan Pepitoparoff/*My Wildest Dream* (1968) as Slater; *The Monsters* (1962) as Richard; *Out of This World: Target Generation* (1962) as George Mathias; *The Champions: Get Me Out of Here!* (1969) as Angel Martes; *Randall and Hopkirk (Deceased): Never Trust a Ghost* (1969) as Rawlins; *UFO: A Question of Priorities* (1970) as Steven Rutland/*Destruction* (1970) as Captain Steven; *Jason King: A Page Before Dying* (1971) as Hoffman; *Dad's Army: The Deadly Attachment* (1973) as U-Boat Captain; *The Goodies: South Africa* (1975) as South African Tourist Board Boss; *Space 1999: Breakaway* (1975) as Commander Gorski; *Survivors: The Chosen* (1976) as Max Kershaw.
Film appearances include *Journey to the Far Side of the Sun* (1969) as Dr Pontini; *Dr Jekyll & Sister Hyde* (1971) as Byker.

■ "*Nous sommes le, le, le*... resistance. Resistance? Do you speak English?" Carstairs asks Du Pont – but he doesn't need to; '*résistance*' is a perfectly good French word, of course!

The Doctor hopes to rig up something to deprocess dozens of troops at once. But a SIDRAT materialises in Smythe's Bedroom, bringing the Security Chief and two Guards – who force the Resistance behind a barricade. The Doctor tries to recover the processing machine – but a Guard grabs him, and he's bundled into the SIDRAT, which dematerialises.

Episode Eight

FIRST BROADCAST: 7 JUNE 1969

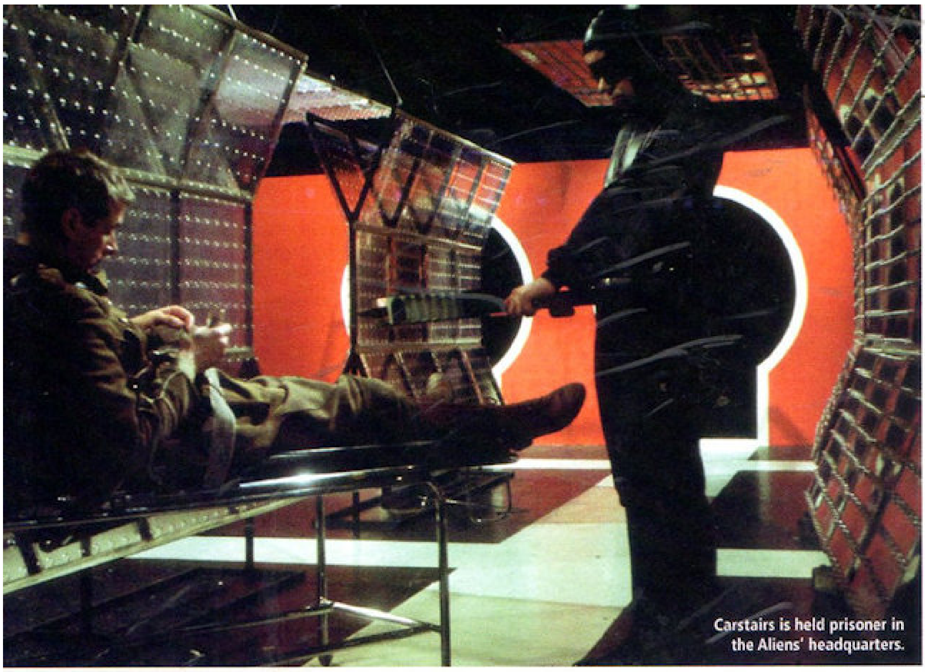
Having captured the Doctor...
■ Episode Seven's cliffhanger was re-enacted, not repeated – hence the discontinuities in its restaging! Previously, Jamie, Russell and Carstairs didn't open fire from behind their barricade – but here they're seen firing repeatedly; then, when the baddies bundled the Doctor into their SIDRAT, one of the Guards followed the Security Chief in – but here, the Chief is the last to enter the SIDRAT!

... the Aliens return to Control. In the Security Room, the Security Chief urges the Doctor to admit the War Chief sent him: "Your arrival here is part of a plot to betray us to the Time Lords!"
■ Stage directions required the Doctor to be 'obviously in his state of self-induced yoga-like trance' – a reference back, perhaps, to the state of concentration he'd adopted to resist mental attack in Episode 1 of *The Mind Robber* (1968).

At the château, Zoe insists that they continue with the Doctor's plan to bring together the Resistance groups, recalling the names of rebel leaders including Arturo Villar from the Mexican Civil War Zone. A SIDRAT materialises in Smythe's room... but dematerialises after Carstairs chucks a grenade through its door. Russell means to visit the other Resistance leaders, and gather them at the château; in the meantime, he leaves Jamie in charge.
■ Russell tells Zoe that she'd "better get a hurry with those Resistance names" – apropos of what? His request only makes sense in the context of a line cut from after his reference to Villar's men as "Bandits, most of them." Originally, he said, 'We'd better get all this information down on paper' – then ordered a man named Hopkins to 'Take down what she [*ie*, Zoe] says.' Now, therefore, Zoe 'got on' with the names by going with Hopkins to a desk, where 'a big old fashioned typewriter' stood: 'Hopkins puts paper in it, types with two fingers to Zoe's direction...'

With the Security Chief's interrogation having failed, the War Chief insists that he alone can deal with the Doctor, one of his own race. Once alone, the War Chief tells the Doctor that he knows who he is... despite his changed appearance.
■ "Oh, do you?" says the Doctor. As scripted, the War Chief continued: "A man travelling about in a time-space machine – there's only one person you can be." Countered the Doctor: "There are at least two civilisations using space tim [sic] machines." Which would have been true: a Dalek-designed space/time conveyance had featured in *The Chase* (1965), for example!

The War Chief knows that the Doctor stole his TARDIS: "We were both Time Lords and we both decided to leave our race..."
■ "Stealing a TARDIS?" remarks the Chief, casually bringing the Doctor's criminality to light for the first time. It's sometimes said that this overturned a suggestion implicit as far back as the series' very first episode – *ie*, that the TARDIS was the Doctor's own invention. But as mentioned above, the ►



Carstairs is held prisoner in the Aliens' headquarters.

◀ Meddling Monk had already been seen to possess a TARDIS, too – a Mark Four, according to the Doctor, with "quite a few changes".

The War Chief tells him that the war games are the means to an end – the Aliens' planned conquest of the galaxy. Humans are being recruited for their armies, since "Man is the most vicious species of all..."

By night, Villar (Michael Napier-Brown) and several of his bandits sneak into the château. Villar orders Zoe to fetch Russell...

■ Villar's name surely invites us to compare him to Pancho Villa (José Doroteo Arango Arámbula; 1878-1923), one of the foremost revolutionary generals in the series of conflicts usually known as the Mexican Revolution (1910-20). It'd be a bit of a diss to describe Villa and his Villistas as mere 'bandits', however.

■ "Who are you?" Zoe asks Villar – but in Episode Five, she'd promised the Doctor that "of course" she'd be able to remember all she'd learned about the Resistance leaders... their faces included!

... and so Jamie is obliged to pretend to be the Resistance leader. He and Zoe persuade Villar to stay for the rebel leaders' pow-wow.

■ "Unity is strength!" declares Zoe – a slogan familiar from trades union banners, as co-writer Hulke would have doubtless observed! More sinisterly: in the following year's *Inferno* (1970), the exact same slogan adorns a Fascist poster in a dictator-led parallel Earth.

The Games, the War Chief explains, are designed to single out "the most disciplined and courageous fighters".

■ Originally, the Doctor asked, not unreasonably: "How can you test courage when your soldiers are all brainwashed?" The processing didn't affect the soldiers' "basic personalities," replied the Chief.

■ An even better question might be: how are "disciplined and courageous" fighters supposed to distinguish themselves amid the mechanised slaughter of, say, the 1917 Zone? In his novelisation, Hulke implies that the Games will only run for a limited period, when the War Lord declares that, "Very soon we must start selecting the survivors of our games" – then "put them into storage for the great mission of galactic conquest that is to come!"

> **'Originally, the Doctor described the Time Lords not as his "own people" but as "the leaders of my race."'**

When the War Lord arrives, the War Chief explains that the Doctor is also a Time Lord fugitive – but has agreed to help them destroy the Resistance, he claims. Left alone with the Doctor, the War Chief reveals that he intends to take over...

At the rebel leaders' meeting, Zoe suggests that they use one of the Aliens' space/time machines to attack their HQ; Jamie proposes they capture one at the American Civil War landing point – in the Barn.

■ "Is that all right for everybody?" asks Carstairs. "Khorosho!" replies Russian Crimea rebel Petrov – *ie*, 'Good!'

■ In Hulke's novelisation, Petrov becomes 'Boris Ivanovich Petrovsky of the House of Trebotsky'.

To keep the enemy busy, rebels attack a communications unit in the Roman Zone, causing Guards to be sent to repair it. Next, the unit in the Crimean War Zone is destroyed...

■ Not one but two Russians were scripted to be standing sentry outside the Crimean 'hut', and neither was attacked; instead, a Resistance Man crept up to a side window and dropped in 'sticks of dynamite, on a wire lead'.

■ This, the very last *Doctor Who* scene to be filmed on location in black and white, was mounted on the afternoon of Tuesday 1 April 1969 at Birling Manor Farm, near East Dean (also seen in Episodes One and Two).

■ In Hulke's novelisation, the lone sentry is Petrov Ilavich – whose 'only duty' in the Crimea thus far had been to guard his commander's hut: 'Yet this meant disgrace. For what could he boast of to his mother and father when finally he went back home?' But Petrov is relieved when the hut is blown up – for at last he can 'claim to be a hero'!

Again, Guards are dispatched; by the time they've finished, reckons Carstairs, there won't be a guard left in Alien Control. Phase Two begins: Villar and his bandits capture the Barn – but not before a fleeing Alien has briefly activated its communications unit.

■ Originally, Villar and his henchmen were directed to strip the fallen Alien of his valuables: 'Villar takes the alien's cigar case, hands round the cigars to his friends, then pockets the case.'

From this, the Security Chief deduces that a mass attack will be coming from the American Civil War Zone. He wants to drop a neutron bomb on the assembled Resistance... but the War Lord wants the Doctor to prove his loyalty instead.

■ Devised in 1958, the neutron bomb had been a *Doctor Who bête noire* as far back as the first Dalek serial (1963-64). In **DWM** 471, *The Fact of Fiction* noted how it was particularly abhorred by British lefties of the 1960s – including, we presume, co-author Malcolm Hulke – as 'a capitalist obscenity, a way to slaughter civilians but at the same time leave valuable infrastructure intact'. Accordingly, the War Chief originally warned not that the planet would have to be evacuated, rather that "every living thing" would be wiped out: "That will ruin the experiment!" The war games were over, countered the Security Chief: "Your experiment has been a total failure." The War Chief spat back: "Because of your failure to provide proper security!" At that point, the War Lord silence the bickering pair: "This stupid rivalry must cease!"

The leaders gather at the Barn.

■ "We thought you were a gonner [sic]," Russell was supposed to tell Carstairs, when the latter made his late entrance. "It was a bit sticky getting through the lines," the Lieutenant admitted.

Unexpectedly, the Doctor appears on the screen of its communications unit, claiming to have gained control of the Aliens' transportation system.

■ The communications unit has been rotated 180° from when last we saw it, in Episode Five!

He's sending them a capsule – just for their leaders. Villar fears a trap... but when the SIDRAT materialises, Russell persuades him to enter alongside Jamie, Zoe, Carstairs and all the other leaders bar Crimean rebel Ivan Petrov (Stephen Hubay), who remains in charge of the troops.

■ Here, we observe a square-jawed Civil War trooper heading to Alien Control to avenge the death of his identical twin, killed manning the machine gun in Smythe's Bedroom earlier this episode. Alternatively: here's a supporting artiste who's pulled the peak of his cap over his eyes in a failed attempt to mask the fact that he died in Smythe's Bedroom earlier...!

■ In the script, no sooner had the SIDRAT dematerialised than Petrov turned to the soldier beside him and wondered: "How did that man, the Doctor, know we were all here?"

The Doctor greets the rebels as they exit into the Landing Bay... but then Guards surround them. The War Chief arrives: "Thank you, Doctor. A nice, neat little package for us to dispose of..."

■ A close-up of a hard-faced Doctor huffing closes the episode – where stage directions required him to be 'smiling'.

Episode Nine

FIRST BROADCAST: 14 JUNE 1969

The Security Chief orders the prisoners taken to the Processing Room – but not the Doctor, insists the War Chief. The 'time control units' in the space/time capsules have a limited lifespan, it transpires – and so the War Chief wants the Doctor's TARDIS: "If we hold the only space/time travel machine, we can rule our galaxy..."

■ In Hulke's novelisation, the War Chief explains how the 'green crystal, which is the basis of our time control units, is unobtainable anywhere in the galaxy except on the planet of our Time Lords' – hence his resorting to a short-lived alternative. Interestingly: in *Rise of the Cybermen* (2006), the Doctor's crippled TARDIS will be repowered from a small green crystal from beneath its central console: "One of those insignificant little power cells that no-one ever bothers about, and it's clinging onto life..."

Captive in the Processing Room, Russell and Villar vow to kill the Doctor – but Zoe wonders why he brought them here...

■ "Well, a fine mess your friend the Doctor got us in, eh?" complains Russell, putting us in mind of the (literally) great Oliver Hardy – inadvertently, we presume!

The War Lord orders the Doctor to prove his loyalty by reprocessing his former friends. The Security Chief takes the Doctor to the Processing Room... but leaves the Doctor at Villar's mercy.

When the Security Chief returns to the War Room, the War Chief grows suspicious – and exits, arriving in time to prevent Villar from strangling the Doctor. The Security Chief listens back to a secret recording, made when the War Chief told the Doctor that he intended to take over. Meanwhile, the Doctor sham-processes Jamie – demonstrating to the War Chief that he sees the Doctor as his hereditary chieftain.

■ "There we are," says the Doctor, completing Jamie's 'reprocessing'. As scripted, he went on to tell the War Chief that the 'basic principles' of the process were sound, but there were 'certain defects in the application' – which he'd been able to remedy, since he knew 'rather more about the working of the human mind than your Scientist'.

■ "You are in my castle. I am the Macrimmon of Macrimmon..." the Doctor tells Jamie. In 1968, Yeti/Quark creators Mervyn Haisman and Henry Lincoln had begun work on *The Laird of McCrimmon* [sic], a story that would indeed have brought Jamie to Castle McCrimmon, his ancestral home – but the plan had been abandoned that summer, after a dispute between the writers and the BBC.

Jamie and Zoe take a final trip in the TARDIS.

In the War Room, the Security Chief has his Guards arrest the returned War Chief – ordering them to collect his accomplice, the Doctor, on their way to the Security Bay. Villar is the last to be 'processed' – whereupon the others drop the pretence, and clobber their Guards.

■ The Doctor tells Villar that he's in 'La Castille de la Cruz de san Antonie de la Sgrada Forma, in Mexico' [sic; as scripted] – but this 'Castle of the Cross' appears to have been fictitious.

■ "It was all a treek..." pronounces Villar – at which point one of the just-clobbered guards can be seen in the background, unrestrained and smiling!

The War Chief is brought in – and his Guards, too, are clobbered.

■ "Did you really think I'd take part in your disgusting, steali- scheme?" says Troughton, fumbling his speech. (He might have been better off sticking to the script, in which the War Chief's scheme was simply 'abominable'!)

■ As scripted, the Doctor responded to the War Chief's claim that he must have been "a little tempted by the thought of being the ruler of an entire galaxy" by asking, "Through killing millions of people?" The Chief dismissed his qualms, insisting: "They will kill each othere [sic] anyway – they're not worth saving." Replied the Doctor: "That I'm afraid is where you and I disagree."

Russell suggests that the War Chief will know where the Aliens' guns are stored.

■ "I might," says the Chief; "You'd better," begins Russell, "because without your –" But then the Doctor cuts over Russell, denying us the rest of the Sergeant's speech – which, as scripted, ran thus: "You'd better – because without your guards you're a very little man, easily squashed!" (Stage directions noted how Russell 'towers over' the Chief at this point.)

Soon, the Resistance capture the War Room – where the War Chief kills the Security Chief in cold blood.

■ A Technician activates an alarm, and is promptly shot – but when his flailing forearm strikes the bench, the bench itself bends... alarmingly!

The Doctor intends to use the travel machines to transport the soldiers in the Zones back to their own time – but only two have enough life left, the War Chief reveals. Once the Chief has relayed a bogus command from the War Lord – "All fighting in the War Zones will cease" – the Doctor tells his friends that only his own people, the Time Lords, can send everyone back.

■ Originally, the Doctor described the Time Lords not as his "own people", rather "the leaders of my race" – implying that the Time Lords were a noble elite.

Despite the War Chief's protestations, the Doctor produces six squares from his pocket – and uses his mind to assemble them into a cube.

■ In stage directions, the cube's six sides were 'made of a steelike [sic] metal, they sparkle as they reflect the light'. Then, once the Doctor had (again) entered his 'trance like state', a faint sound was to be heard – 'a mixed up babble of whispering voices' that ceased only when the box had assembled itself.

■ The six sides appear to change position when the picture cuts to a 'stop motion' film insert of the box assembly, shot at Ealing on Thursday 3 April – *ie*, over two months prior to studio recording.

■ Many more of these Time Lord boxes will be seen to have been captured by 'House' in *The Doctor's Wife* (2011), in which the Eleventh Doctor describes them as "psychic containers".

The box now contains information, and an appeal for the Time Lords' help. But the War Chief has slipped away...

■ "He must've slipped out while we were all watching your magic tricks," declared Russell, in a line lost from the script.

■ "He must be trying to get away before the Time Lords get here," the Doctor deduces; in the original, he then told Carstairs that they were going to do "Exactly the same thing come on [sic]!"

In the Landing Bay, the War Lord arrests the War Chief. He reveals that he's heard the Security Chief's secret recording... and has his Guards shoot the War Chief. Rushing in, the Resistance men deal with the War Lord's guards – but the Doctor stops Villar from killing the War Lord.

"Jamie, Zoe, this is where we say goodbye," says the Doctor – but they insist on going with him, back to the 1917 Zone, and the TARDIS.

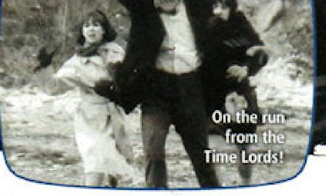
■ From now on, the Doctor informs his companions in the Target telling, he must travel alone: "I may have to go to the farthest reaches of the universe..."

Carstairs asks to tag along, so he can find Jennifer. Concentrating hard, the Doctor makes the box vanish... then tells the Resistance men to await the Time Lords. Russell holds off the enraged Villar while the Doctor, Jamie, Zoe and Carstairs escape by SIDRAT. A strange fanfare is heard...

■ Stage directions had 'the sound of rushing wind' heralding the Time Lords' arrival: 'The War Lord looks about him, obviously terrified...'

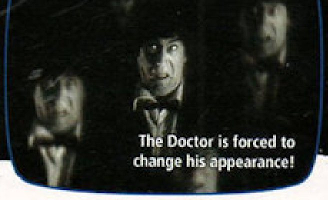
The Doctor's group has returned to No Man's Land, within sight of the TARDIS. ►

The Doctor collects his thoughts.



On the run from the Time Lords!

The Doctor returns to his own planet at last.



The Doctor is forced to change his appearance!

◄ ■ Notoriously, the Doctor's now wearing wellies – not necessarily a continuity error, since (as discussed above) the SIDRAT must surely have returned to Smythe's Bedroom, the only landing point in the 1917 Zone. Vulcanised rubber boots were first manufactured in the mid-1850s, so it's not impossible that the Doctor could have 'borrowed' them from the château.

They say goodbye to Carstairs – who fades away...

■ In the final moments of Richard Attenborough's film *Oh! What a Lovely War* (1969), trooper Jack Smith (Paul Shelley; later Persuasion in *Four to Doomsday*, 1982) is shot in the final moments before the Armistice; following a red ribbon through a white mist, he joins the fallen in the fields of the dead. In *The War Games*, the soldiers taken from Earth stumble into a white mist, too... which leads us to a no-less-grim conclusion. The Time Lords are now sending the survivors of the war games back to the times and places from which they were taken, we presume. Carstairs, therefore, will return to the Western Front, circa 1917 – where junior officers are disproportionately more likely to be killed in action than the rank and file. Likewise Russell, Moor, Ransom and all the other soldiers in the Zones have not been reprieved by the Time Lords, necessarily; chances are, they're going back 'up the line to death'. "This business of sending everyone back to their own times is – well, it's too difficult for me," the Doctor told his companions a few scenes back... and for more than mere logistical reasons, perhaps.

■ "Doctor, did my war really end in 1917?" Carstairs asks in Hulke's novelisation. "You mustn't ask me that," the Doctor replies. Gripping the Doctor's hand, Carstairs demands to know if his side won: "Was all the death and misery for nothing?' He's answered his own question, says the Doctor: "War is always death and misery, and both sides lose."

■ But might there be a happy ending for the Lieutenant, after all? In Dicks' novel *Players* (BBC Books, 1999), the Sixth Doctor re-encounters both Carstairs and Jennifer during the course of WWII, when the former Lady tells him to call her "just plain Jennifer, please. I stopped using the title when Jeremy and I got married..."

■ That's not Jennifer's only subsequent appearance in fiction, either! Kim Newman's cult horror novel *The Bloody Red Baron* (1995) describes an alternative WWI run by vampires – and so to aid the Allies' efforts to arm themselves with appropriate ammo: 'Lady Jennifer Buckingham of the Women's Volunteer Ambulance Brigade led a silver drive, persuading the wealthy to give up coffee pots and candlesticks for bullets and bayonets.'

Time slows as the travellers rush to the TARDIS: "Time Lords! Try harder! We must get away!" urges the Doctor. He struggles to turn the key in the lock...

Episode Ten

FIRST BROADCAST: 21 JUNE 1969

Jamie helps the Doctor with the key, enabling the travellers to break through the force field and stagger into the Control Room...

■ Even if the Doctor *had* got his boots from the château, then a continuity cock-up comes here – when he enters the TARDIS wearing regular shoes!

... where the Doctor boosts the Ship's power to dematerialise from the planet. Jamie wonders why the Doctor ran away from the Time Lords in the first place; "I was bored," he explains.

■ Much material was lost from Episode Ten's overlong script. Here, for instance, the War Chief's earlier allegation that the Doctor TWOCced the TARDIS from the Time Lords was expanded upon. "Is that why you built the TARDIS? – to get away from them?" wondered Zoe. "I didn't exactly build it, Zoe. I borrowed it," explained the Doctor. "They didn't really need it. They've got lots of them," he continued. "You mean you stole it?" said Jamie, bluntly – which the Doctor thought "a little harsh." (Was the 'built it' bit marked for cutting after someone recalled that it had already been established that the Doctor's TARDIS wasn't unique? Someone like *Time Meddler* production assistant David Maloney, perhaps...?)

■ The moment when the Doctor 'borrowed' his TARDIS from a repair shop on his home planet would eventually be dramatised in *The Name of the Doctor* (2013).

Despite great powers, the Time Lords are content to observe – which wasn't enough for the Doctor. Getting involved is something the Time Lords object to, however! In a bid to escape, the Doctor has set the controls for a planet "on the outermost fringes of the galaxy". The Ship begins to materialise...

■ A whole *other* TARDIS materialisation was cut in rehearsals. Here, Zoe switched on the scanner – which showed 'beautiful flowers and dense shrubbery'. The Doctor was elated: "I recognise those flowers. They only grow on one place – the planet I was making for..." It's a "galactic south sea island," he explained – then opened the doors, to let bright light flood in: "Look at that sunshine!" They were about to exit when suddenly, they heard 'the Time Lord wind sound'. With the force field again beginning to take effect, the Doctor struggled to activate the door control – and only just managed to dematerialise the Ship. "It was a trap – they were waiting for us!" exclaimed Jamie. Zoe wondered how the Time Lords knew where they were making for? "I'm afraid they were tracking us," the Doctor explained – but now he'd set the TARDIS on a "random course," to maybe "shake them off". Cue the materialisation sound...

■ That "random course" line is mildly intriguing, since the Fourth Doctor will later develop a similar stratagem to evade the all-powerful Black Guardian – building a Randomiser into the TARDIS controls at the end of *The Armageddon Factor* (1979)!

... and drops into an ocean.

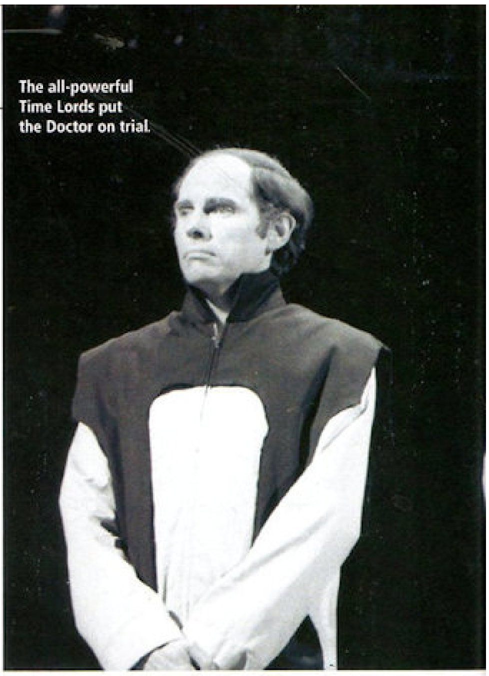
■ Fifteen seconds' worth of footage from the now-lost first instalment of *Fury from the Deep* (1968) was reused here. Originally, Jamie suggested they "get that wee rubber boat" to "take a look round" – but perhaps the writers were pushing their luck by incorporating such a blatant allusion to the scene in which the TARDIS travellers rowed to shore by dinghy, in the very same episode?

It shouldn't sink – but it does.

■ As scripted, the Doctor's first response was to tell his friends that they'd simply "sit it out" under the sea: "We're entirely self-contained. We've got all the air and food we need for as long as we like."

Water dripping onto the console alerts the Doctor to the fact that the Time Lords are breaking down the Ship's defences. Quickly, he rematerialises the TARDIS in outer space...

■ ... whereupon cobwebs begin to form on the police box's facade – since this is footage taken from the opening episode of *The Web of Fear* (1968)!


The all-powerful Time Lords put the Doctor on trial.

■ Logical Zoe was scripted to ask, "What about that leak where the water came in? We must be losing our oxygen" – but the Doctor explained that he'd "set the self-sealing mechanism in motion."

The voice of the First Time Lord (Bernard Horsfall) resounds through the Control Room, telling the Doctor to return the TARDIS to their home planet: "You must face your trial." The Doctor tries to make a jump to "somewhere safe" – but alligators crowd the scanner's view.

■ Like the sharks seen on the scanner before, the crocodilian footage was originally shot by Australian conservationist Ben Cropp (1936-), whose films had sometimes featured in the BBC1 series *Travellers' Tales* (*eg Sharks*, broadcast 18 March 1968).

The Ship shudders violently, and the controls begin to move by themselves. Suddenly, everything calms; the scanner shows a line of time/space capsules outside. "It's my own planet," realises the Doctor. Outside, in a Landing Area, the Second Time Lord (Trevor Martin) is waiting to lead them into the Time Lords' Court, where he rejoins the tribunal standing in judgement over the War Lord.

■ The 1945-46 International Military Tribunal at Nuremberg, which tried 24 Nazis for war crimes, is said to have inspired the War Lord's hearing.

■ Dicks and Hulke envisaged the Court as a 'large blank area, with a few simple items of necessary courtroom furniture (*eg* the dock)' – in which the War Lord stood, of course.

■ The biggest difference between the script and screen versions of the Court scenes was the elimination of a presiding Time Lord Voice, to whom the other three Time Lords deferred: 'When they address the "judge" they look up – we never see the judge,' the authors noted. Originally, his was the disembodied voice that addressed the Doctor in the TARDIS – but in the event, the Voice's dialogue was distributed among the other Time Lords (perhaps to save money).

The Third Time Lord (Clyde Pollitt) outlines the War Lord's "vicious and diabolical scheme..."

■ "These lives were squandered..." says the Third Time Lord, as images from the wars exploited

'The second Time Lord, Trevor Martin, would go on to play the Doctor himself in a 1974 stage play.'

by the Aliens are displayed on the Court screen. The first of these is a photograph taken by Frank Hurley (a former member of Shackleton's ill-fated *Endurance* expedition) on 29 October 1917 at the Third Battle of Ypres, better known as the Battle of Passchendaele; it shows Australian gunners walking on duckboards across a landscape turned to swamp, with the blackened stumps of the former Château Wood, near Hooge, in the background.

■ As scripted, this speech ran on: "In the cases of crimes of this magnitude we have no alternative but to depart from our law of non-interference, and administer the most severe penalty in our power."

■ David Maloney had first featured First Time Lord Bernard Horsfall (1930-2013) in *The Mind Robber* as A Stranger/Gulliver; he'd reuse him in *Planet of the Daleks* (1973) as Taron, then in *The Deadly Assassin* (1976) as Chancellor Goth, a senior Time Lord-turned-traitor. Third Time Lord Clyde Pollitt (1924-89) would go on to portray a Chancellor too, in *The Three Doctors* (1972-73). Whether or not those two Chancellors were the same two Lords played by the actors concerned here is a vexed question!

■ Second Time Lord Trevor Martin would, however, go on to play the Doctor himself, in the Adelphi Theatre show *Doctor Who and the Daleks in Seven Keys to Doomsday* (1974-75) – with Wendy Padbury as his companion Jenny, oddly enough!

The Doctor explains to Zoe that the Time Lords were forced to intervene when he called for help.

■ Originally, Jamie wondered if the Time Lords were going to "Kill us or something?" Oh no, the Doctor assured him: "The Time Lords are too civilised to do anything like that." (Something of a pulled punch, in narrative terms!)

The War Lord refuses to give a defence – and so the First Time Lord summons up a dazzling light.

■ As scripted, the War Lord's agonised reaction to the light caused the Doctor to realise, "So, that's why they wear those masks..." – *ie*, the Aliens' eyes were particularly light-sensitive, hence their reliance on visors and spectacles.

Forced to speak, the War Lord claims that the humans who died in the war games "would have killed each other anyway". Meanwhile: two Time Lord Technicians investigate the materialisation of a SIDRAT in the Landing Area, and are shot by emerging Guards...

■ A studio hand can just be seen cueing the Guards through the open door of the SIDRAT.

... who rush to the Court, taking the Doctor, Jamie and Zoe hostage.

■ Before making his getaway, the War Lord was scripted to tell his prosecutors that, with the Doctor's knowledge of space-time travel, they would "recommence the war games" and so conquer the galaxy: "We, not you, shall be the masters." (Recommence *The War Games*? How many more episodes could Dicks and Hulke have managed?!)

The Aliens force the Doctor, Jamie and Zoe into the Doctor's TARDIS. The War Lord wants the Doctor to make him more TARDISes – and threatens to kill Zoe unless he takes them to galactic sector 973.

■ Why take the (unfamiliar) TARDIS, and not the SIDRAT? Even Guards appear to have been able to operate the latter, despite the War Chief's demise. As scripted, the War Lord explained how, according to the War Chief, the Doctor's TARDIS had "more durable qualities than ours". Which is true, of course – but how could the War Lord have known that, since the fact wasn't revealed in a conversation recorded by the Security Chief? This, we presume, was the reason his explanation was cut, along with a Zoe line that only added to the problem: "But we can't go anywhere in this," she pointed out. "The Time Lords can override the controls." If the Time Lords wished to save their lives, countered the War Lord, they'd let them go. But still: none of these objections would have had to be addressed if they'd just taken the SIDRAT! (Doubtless the *real* reason they couldn't is that the writers had used up this episode's sets allocation!)

The Doctor makes to set the controls – but then activates bright lights, dazzling the Aliens. The Doctor, Jamie and Zoe rush out – but when the War Lord and his Guards follow, the Time Lords trap them in a force field. Another has been placed around the Aliens' planet; they will be imprisoned forever. The War Lord and his Guards, though, are immediately "dematerialised" – as though they had never existed. While Jamie and Zoe are held in the force field...

■ Originally, the Doctor's companions instead found themselves caught in a 'pool of light' – "like a wall all around us," said Zoe, feeling the air. There wasn't anything they could do to help the Doctor now, she despaired; "There's always something we can do – and we'll find it," insisted Jamie.

... the Doctor returns to Court, where he claims to have been justified in interfering in other planets' affairs.

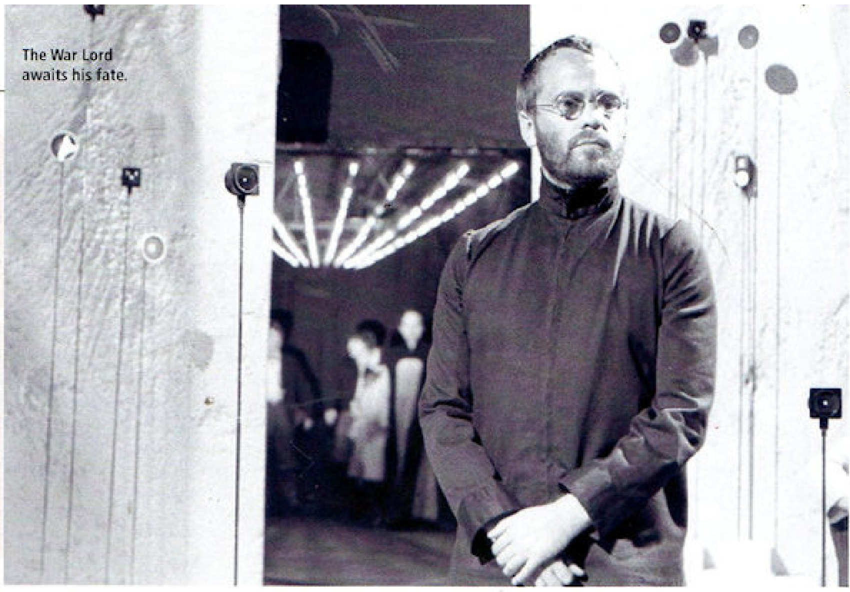
■ "Do you admit that these actions were justified?" the First Time Lord asks, bafflingly – since Bernard Horsfall appears to have muddled his scripted line, "Do you *maintain* that your actions were justified?" with his earlier, "Do you admit these actions?" ►

A SECOND SECOND LIFE?

"I won't forget you, you know," Jamie promises the Doctor in Episode Ten – shortly before the Time Lords erase his memory and dump him back into the aftermath of the Battle of Culloden. *Companion Chronicles* audio *The Glorious Revolution* (Big Finish Productions, 2009) gives Jamie a happy ending in which *Highlanders* lassie Kirsty returns from France, marries him, then bears him "more bairns than there are days in the week". Comic strip saga *The World Shapers* (**DWM** 127-129, 1987) has it that Jamie's memories endured, since the Doctor had taught him "a few wee tricks to resist the Time Lords' machines" – but when the Sixth Doctor travels to Scotland some 40 years later, he finds that Jamie's tales of travels to the moon and stars and monsters have marked him out as a madman. They travel to the mysterious 'Planet 14' (mentioned in *The Invasion*, 1968) – only to find that it's now Marinus (from *The Keys of Marinus*, 1964), transformed by an alien 'Worldshaper' machine; Marinus' inhabitants, the rubbery Voord, have used the Worldshaper to 'rapid-evolve' themselves into proto-Cybermen. The Doctor confronts the creature that will become the Cybercontroller [sic] – but its plans to use the Worldshaper to 'sculpt time' are undone when Jamie sacrifices himself to destroy the device.

But was this the full extent of the Doctor and Jamie's post-*War Games* association? In *Doctor Who: The Discontinuity Guide* (Virgin Publishing Ltd, 1995), authors Paul Cornell, Martin Day and Keith Topping proposed that *The Two Doctors* (1985), in which the Second Doctor and Jamie share a Spanish adventure with the Sixth Doctor and Peri, occurs *later*, during the course of an unseen 'Season 6 (b)'. After the *War Games* hearing, so the story goes, the Time Lords' Celestial Intervention Agency offered the (unchanged) Second Doctor his freedom... if he'd run secret missions at their behest. Terrance Dicks himself incorporated this idea into several of his own novels. In *Players* (BBC Books, 1999), the Doctor demands proof that the various combatants in the Games have indeed been returned to their rightful times and places before he'll agree to the deal... and journeys to 1915, where he re-encounters Jennifer and Carstairs, albeit both with their memories of him erased. Dicks' *World Game* (BBC Books, 2005) ends with the CIA agreeing for the Doctor to be accompanied by Jamie on all subsequent missions: cue *The Two Doctors*!

When and how this arrangement came to an end is unclear – but *The Fact of Fiction* wonders if it can't be connected to the Second Doctor's later *TV Comic* adventures. Here, he was exiled to Earth, but with his features unchanged – until *The Night Walkers* (issues 934-936, 1969), when scarecrows animated by the Time Lords as a lure took him away to have his features at last amended.



The War Lord awaits his fate.

'In the script, the Doctor was not held in the Court, but in a separate Cell, with its doorway barred by a force field.'

◄ Via a thought channel, he shows the tribunal images of some of the evils he's fought: a Quark (Freddie Wilson), a Yeti (John Levene), a so-called 'Ice Warrior' (Tony Harwood), a Cyberman (Roy Pearce); and "worst of all", a Dalek (Robert Jewell) [all uncredited].

■ In the finished programme, the Doctor builds up to revealing the Dalek – but in the script, he started big: the Daleks first, then the Cybermen, the Krotons, the Yeti, the Quarks, the Ice Warriors... "and other forces of evil," he concluded, vaguely. (The Kroton was dropped when its costume was found to be damaged – despite its being barely six months old!)

The Time Lords will recall the Doctor once they've decided their verdict. In the Landing Area, the Second Time Lord releases Jamie and Zoe, so they can be sent back to their own times and places... but he agrees to let them see the Doctor first. In the Court, he lowers the force field around the Doctor, then withdraws. Zoe urges the Doctor not to give up hope... then Jamie realises that the Time Lords have forgotten to switch the force field back on again.

■ As scripted, the Doctor was held not in the Court, but an entirely separate Cell – a 'small room with walls painted white', its doorway 'barred by a force field'. When Zoe asked if she and Jamie could go in and talk to the Doctor, the First Time Lord (for it was he) went to 'a small intricate panel of painted symbols, beside the opening', which he operated 'in a complicated sequence' – one closely observed by Zoe...

■ Once Jamie and Zoe had entered the Cell, the Time Lord reset the combination, then departed. When the Doctor said that he expected the Time Lords would simply give him a lecture, Zoe suggested that the situation was more serious than that: "They didn't make speeches at the War Lord."

■ Earlier, after the Time Lord had gone, Zoe had been seen 'testing the strength of the force field at various points'; now, she concluded that it seemed "a little weaker" at the bottom. "That's the molecular distortion effect at ground level," explained the Doctor – but the gap was too slight for either he or Jamie to get through: "Jamie's too fat for a start!" At this, Jamie bridled: "Look who's talking!" Zoe persisted, saying that if she lay flat, they could push her through; she'd watched the Time Lord operating the controls, and memorised the sequence – meaning she could then release the force field. "Zoe, if ever I made fun of that computer mind of yours – I apologise. You're a genius," said the Doctor. "I know," replied Zoe. So that's exactly what they did – pushed Zoe under, and got free!

■ In the finished programme, however, this whole escape sequence was circumvented by the (rather desperate) contrivance of the Time Lord having forgotten to reset the force field (duh).

All three rush from the Court...

■ Stage directions had the corridor outside the Cell fading away as the three ran down it – meaning they were now 'running in a limbo' (not across a strange grid, as seen on screen). In that limbo: 'Pools of light keep appearing from above, and they have to avoid them...' (Note how earlier, Jamie and Zoe were supposed to have been trapped by a similar device.)

... but find themselves again trapped behind a force field in the Landing Area. "It is time to say goodbye to your friends," the Third Time Lord tells the Doctor. Farewells made, Jamie and Zoe are led to a time/space capsule – which transports them to the moment just before they first went away with the Doctor: "They will remember their first adventure with you, but nothing more." In Court, the Doctor watches Zoe back on the space Wheel, telling Tanya [Lernov] (Clare Jenkins) that she's just seen the Doctor and Jamie depart.

■ Towards the end of Episode 6 of *The Wheel in Space* (1968), Tanya reported that Zoe had gone to take the Doctor and Jamie back to *Silver Carrier*, the supply rocket in which the TARDIS was stationed – but Zoe had sneaked inside the Ship.

Next, he sees Highlander Jamie in Scottish Moorland – chasing a Redcoat (Denis Balcombe, uncredited), claymore aloft.

■ Towards the end of Episode 4 of *The Highlanders* (1966-67), Lieutenant ffinch [sic] had warned that the British were still scouring the moors for rebels in the aftermath of the Battle of Culloden – which prompted the Doctor's then-companion Polly to insist that they couldn't leave Jamie behind, for fear of what might befall him (hanging, drawing and quartering, most likely).

■ Jamie's return was filmed in one of the nicer parts of the No Man's Land location – *ie*, the Sheepcote tip in Brighton, on Wednesday 26 March.

■ "What a tearaway that boy is," remarked the Doctor, in the original. "I suppose he's happy to be home..."

■ "Now then, what about me?" asks the Doctor. As scripted, the Time Lord Voice announced that they had reached their decision – and the Doctor wondered what they'd decided: "Will you keep me here for ever, or will you abolish my very existence as you did with the War Lord?"

Delivering the verdict, the First Time Lord accepts that some evil in the universe must be fought. He notes the Doctor's "particular interest" in the planet Earth – and so the Doctor is to be exiled to Earth in the twentieth century, where he will remain for as long as they deem proper; during this period, "the secret of the TARDIS" will be taken from him.

■ In the Target telling, the Doctor faces two charges – the lesser being "Appropriation of a TARDIS without permission." It's worth pointing out, though, that he's not accused of its theft on screen; perhaps, therefore, he ought here to have asked to have that offence taken into consideration – since for all we know, the Time Lords could try him for stealing the TARDIS at some point in the future!

Since he's known on Earth, his appearance will change again. Given a choice of faces, the Doctor rejects them all... and so the decision will be taken for him. On the Court screen, multiple images of the Doctors rotate...

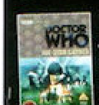
■ The bulk of this last-ever black-and-white episode was recorded at BBC Television Centre on Thursday 12 June 1969 – three weeks after Jon Pertwee had been contracted to take over from Troughton. But the Court screen sequence, with its then-sophisticated visual trickery, had been pre-filmed at Ealing more than two months earlier, on Thursday 3 April... when the identity of the next Doctor was still under negotiation, hence no complete transformation.

... then fades from view.

■ The Third Doctor would make his first appearance in *Spearhead from Space* (1970). **DWM**

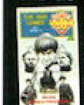
FURTHER INFO

DVD



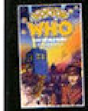
COMPANY 2|entertain
YEAR 2009
CAT NO BBCDVD 1800
AVAILABILITY Out now
(Also released as part of the *Regeneration* box set)

VIDEO



COMPANY BBC Video
YEAR 1990
CAT NO BBCV 4310
AVAILABILITY Deleted

NOVELISATION



COMPANY WH Allen & Co Ltd/ Target Books
YEAR 1979
BOOK NO 70
AUTHOR Malcolm Hulke
AVAILABILITY Out of print

AUDIOBOOK

COMPANY AudioGO
YEAR 2011
NARRATOR David Troughton
AVAILABILITY Out now

BBC **DOCTOR WHO MAGAZINE** READER SURVEY

BBC DOCTOR WHO MAGAZINE™

LET US KNOW WHAT YOU THINK AND WIN AN iPAD MINI!

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BO
FREE
PUBLIC
PULL TO OPEN

Every year, **Doctor Who Magazine** participates in some research on behalf of BBC Worldwide.

The research gains readers' opinions about the magazine and other BBC Worldwide magazines, and assesses how satisfied readers are with them.

This research is absolutely essential and is used by BBC Worldwide and the editors to shape future content and strategy for the magazines. We would really appreciate your time to help us with this research.

To help us with the research and be entered into a prize draw to win an iPad Mini, please visit bbcworldwide.com/survey-adults. The survey will take less than 10 minutes and is being conducted according to Market Research Society guidelines, and all of your responses are completely confidential.

TO COMPLETE THE SURVEY PLEASE VISIT...
bbcworldwide.com/survey-adults

The prize is one iPad Mini 16GB WiFi. One winner will be drawn at random after the closing date at 23.59 of 31 December 2015. Open to all residents of the UK and the Channel Islands aged 18 years or over except employees of BBC Worldwide or the BBC, their contractors, members of their families and anyone connected with the prize draw. Only one entry permitted per person. There is no cash alternative and the prize is not transferable. No purchase necessary. The prize draw is subject to the laws of England and Wales. Promoter: BBC Worldwide Limited, Television Centre, 101 Wood Lane. London W12 7FA. Your data will be used for the purposes of administration of this prize draw and in accordance with BBC Worldwide's Privacy Policy (www.bbcworldwide.com/privacy.aspx). Where consent has been provided, BBC Worldwide may send email marketing messages from which you may unsubscribe at any time.

The DWM review

The latest *Doctor Who* episodes and products reviewed by our team!

TELEVISION

BBC ONE
FIRST BROADCAST 19 & 26 September 2015

The Magician's Apprentice & The Witch's Familiar

The Doctor is called to the sickbed of his old enemy Davros – but there's clearly life in the old dog yet...

REVIEW BY **GRAHAM KIBBLE-WHITE**

On the planet Karn, hiding in shadows, there's the Doctor. And on Skaro, draped in darkness: Davros. As the opening scenes of this year's series prowl through the universe, it's that juxtaposition which tells us the most.

But let's get to the admin first, and make it clear that *The Magician's Apprentice* and *The Witch's Familiar* represent the strongest, most exciting *Doctor Who* adventure for a good while. It's a ceaselessly inventive, scary, thrilling and silly 90 minutes – the show rattling around spectacularly as if it has nothing to lose. The best way for *Doctor Who* to be. It's also one of the most successful two-parters the series has given us. The first episode is packed with spectacle, but doesn't make unrealistic promises for the second, which then lasers in on the story's themes, finding a steady focus.

WRITTEN BY Steven Moffat
DIRECTED BY Hettie Macdonald

STARRING

Peter Capaldi	The Doctor
Jenna Coleman	Clara
Michelle Gomez	Missy
Julian Bleach	Davros
Jemma Redgrave	Kate
Jami Reid-Quarrell	Colony Sarff
Daniel Hoffmann-Gill	Bors
Clare Higgins	Ohila
Kelly Hunter	Shadow Architect
Jaye Griffiths	Jac
Joey Price	Young Davros
Nicholas Briggs	Voice of the Daleks

Better yet, it's got the Doctor in it.

"I think all Doctors when they come along in their first year probably react against the Doctor who was before them. So obviously, because Matt was very friendly and open, I maybe felt it was important to not be like that."

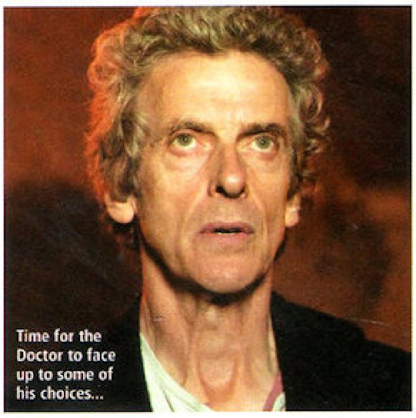
That's something Peter Capaldi told the press during one of the many interviews he undertook in promotion of this year's run. This approach – let's be clear – was also adopted in the writing. That Capaldi instantly owned the part upon his arrival is without question, but his incarnation has spent a lot of time out there on an emotional outcrop, distanced from the loveable fuzziness of his eleventh persona, and from us too. Ironically, it was only at Christmas he began to thaw.

But now? The Doctor really is back. Contrasted against the man we've recently come to know, it feels an equally bold move to re-inject some of the daftness into the Time Lord, even to the point where he's using 'party' as a verb – something that would surely cause his sixth incarnation to totally lose his spats. He is a Doctor who's bravely gamboling into Embarrassing Dad territory, which the script isn't ignorant of (a line cut from transmission had Clara mocking him: "Sunglasses, an electric guitar, and a tank. You realise this is a mid-life crisis?"). That smile looks easier on Capaldi's face this year.

Granted, many of Steven Moffat's stories have displayed a fascination with the Doctor's own myth, and there's the suggestion this run will be looking into the reason he originally fled Gallifrey, but it's actually the nonsense that defines him. The incessant cocking-about is what makes him greater than any other fictional hero ever. Everyone else does angst – even James Bond, nowadays.

Chiming in with this more cheerful approach is the way the story investigates different aspects of friendship. When Clara finally catches up with the Doctor, he greets her with a hug, and it feels that there's now a nice simplicity to their association. It's no longer toxic, meaning that when she appears in mortal danger at the end of the first episode, his pleading with Davros – "Please! Save Clara! I'm begging you!" – is all the more affecting for the viewer... and given an extra twist of pathos by Jenna Coleman's announcement the day before the episode screened that she is to leave the show.

Yet, it's Missy who is positioned as the Doctor's most intimate associate, with the confession dial being delivered to her in the understanding that she's his "closest friend". Close, how? Maybe in that she's experienced an aspect of him that will always be denied anyone else. "Since always," she tells Clara, when asked how long they've known each other. "Since the Academy, since the Cloister Wars. Since the night he stole the moon and the President's wife. Since he was a little girl." Later, when referring to her (deadly, natch) brooch, Missy gets out half a thought: "The Doctor gave it to me when my daughter..." There it tails off, but it indicates their early lives weren't just in parallel. They actually crossed over, he gifting her the item to mark some familial celebration. Or perhaps a tragedy. Or maybe as a token that, yes, he would take 'Susan' in as his own...


Time for the Doctor to face up to some of his choices...

But while the Master/Missy is popularly seen as the Doctor's antithesis, Moffat's script suggests something different – that it's always been Davros. The Doctor and Davros.

Even Missy knows it. "Davros is your arch enemy now? I'll scratch his eye out," she hisses. It's notable, isn't it, that while the Doctor entrusts Missy to hold onto his past sins, he feels a real impetus to correct the one he visited upon Davros. While she is the childhood friend who resents the fact that he's grown up, the Dalek creator is our hero's peer. She longs to lure her playmate back into mischief; he engages with the man as he is now, and dares him to face up to his responsibilities. The relationship was perhaps founded aeons ago, but it's always in the present tense. What to do now.

It's why, whenever they come into orbit, the Doctor and Davros talk. They *really* talk, they get into ideas and morality. It may seem as if the half-trolley tyrant's discussion topics are on rails – he's always imagining scenarios for genocide or divinity ("Imagine, to hold in your hand the heartbeat of every Dalek on Skaro... Are you ready to be a god?") – but, let's face it, he can't really get onto those hobbyhorses with the Daleks, so we can't begrudge him for seizing the opportunity when it presents itself. In truth, there is a lot of common ground between the two, particularly with the Time Lord in this current persona.

"I approve of your new face, Doctor," purrs Davros. "So much more like mine." The flipside to that is the sequence where the Gallifreyan commandeers the chair. He wheels around, spitting orders, scaring up everyone as if he were a crippled Kaled despot on a sugar rush. And drinking tea. He's almost the Time Lord-Dalek hybrid of dark legend.

Most pertinent of all is Davros' spate of quasi-soul searching. However much of a gambit it might be, the fact he asks his old enemy, "Am I a good man?" binds their two moralities together. And so they laugh, in weird recognition of each other. It's a terrific moment, one that feels well-earned by the story – which thankfully stops short of pulling that hoary Hollywood stroke of conferring a supposed elegance on their relationship.

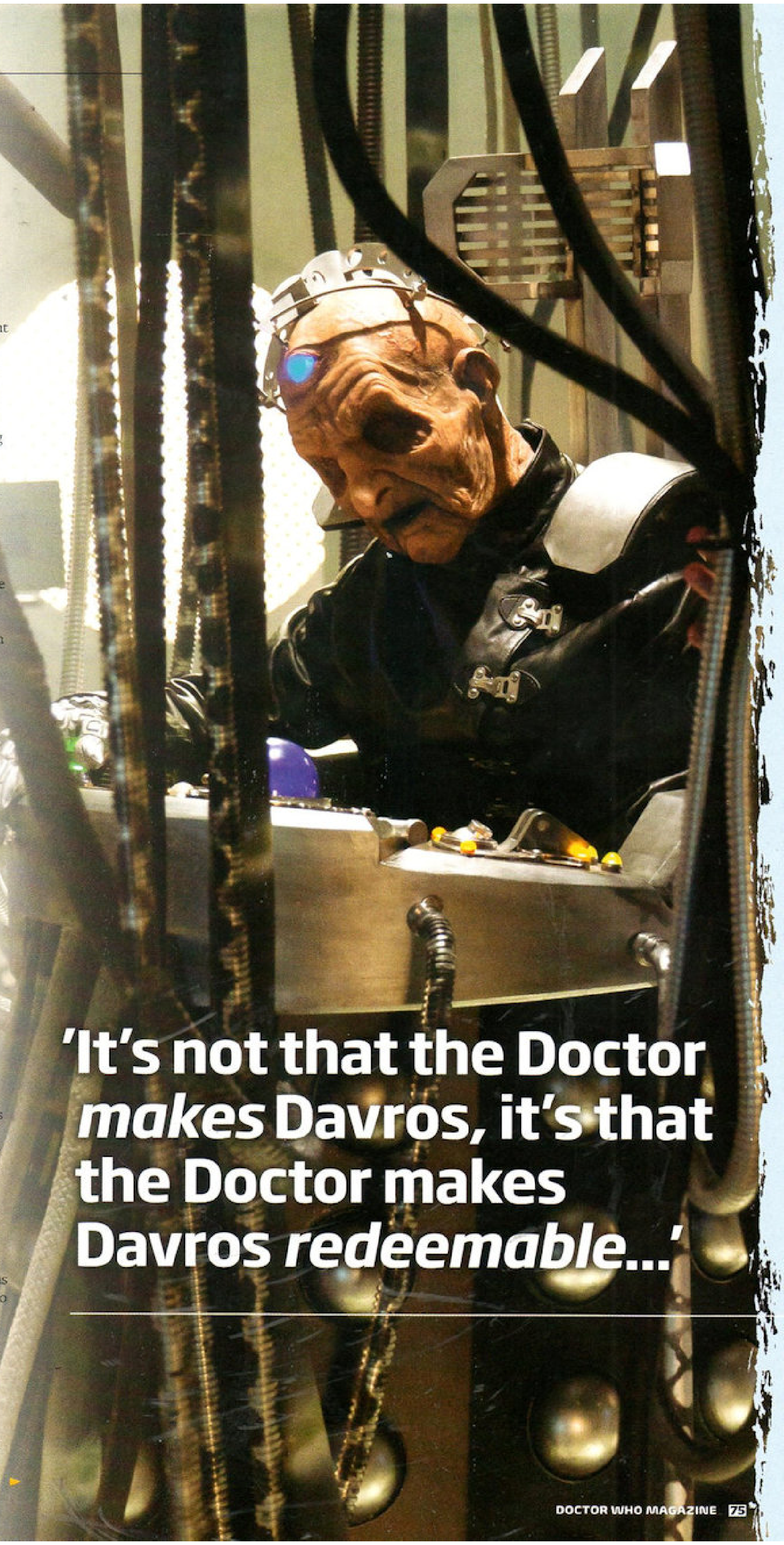
"Davros made the Daleks, but who made Davros?" asks the Doctor, throwing up a question that has never needed to be answered, and still isn't. It's a fine touch of restraint, and the kind of thing that probably wouldn't have made it out of a writers' room, where the communal consensus would surely be to make it *work harder*. To have the Doctor bring about Davros' disfigurement.

Instead, this semi-sequel to *Genesis of the Daleks* sees our hero face up to his own hypothetical from that story: *If someone who knew the future pointed out a child to you and told you that that child would grow up totally evil, to be a ruthless dictator who would destroy millions of lives, could you then kill that child?* How that dilemma is resolved here is superb. It's not that the Doctor 'makes' Davros, it's that the Doctor makes Davros redeemable – the kind of man who can look out onto his new dead planet and see it as beautiful.

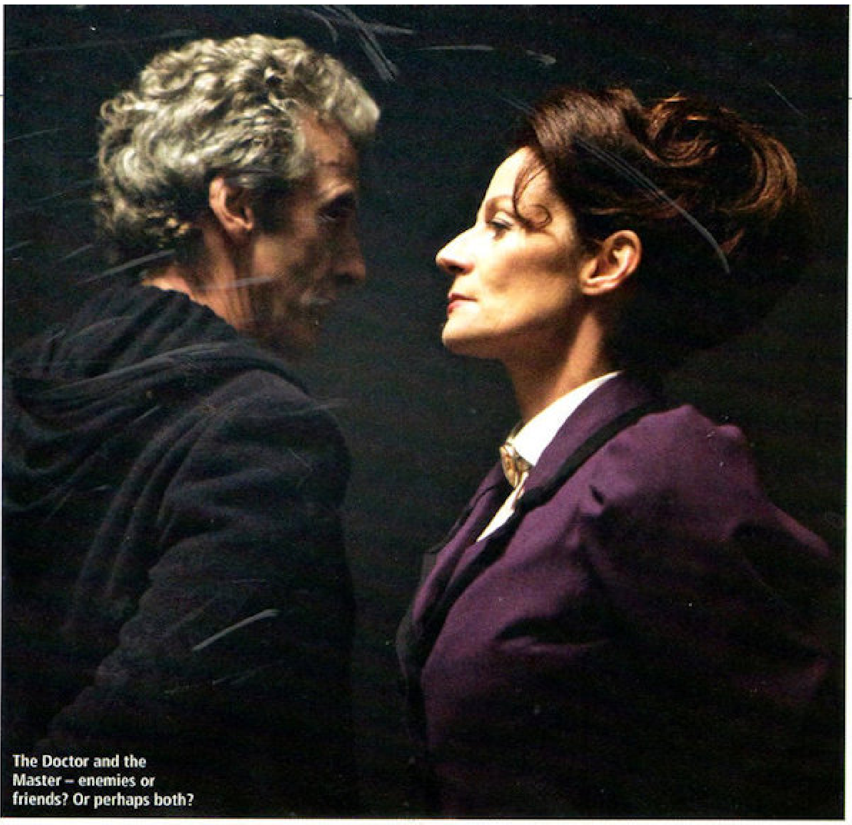
In all of this, Missy remains outside the discourse – because she has nothing to add. She never even really addresses the Dalek creator, other than to childishly poke him in the eye. But in the way it befalls the fool to deliver the homily, she manages to do that, talking about "the friend inside the enemy, the enemy inside the friend."

Also on the outside are the Daleks themselves. Although abundant and wonderfully realised in this adventure (they and their environs hailing from a best-case imagining of a third *Dr Who* movie) they have no real engagement with it. They don't even really fulfil the usual function as Davros' strong-arm. Instead, they're the story's collateral. They're up for grabs in those arguments between their father and the Time Lord. But where, last year, this reviewer mithered about how the Cybermen were downgraded to spear-carriers in *Dark Water/Death in Heaven*, the peripheral presence of the Daleks is actually no bad thing. That Doctor-Davros-Missy axis provides more than enough meat to be going on with. Instead, the pepper pots give us spectacle and quick thrills. "This is the planet of the Daleks!" declares Missy as a delightful 1960s blue and silver model emerges to greet them. "CORR-ECT!" it barks, a herald from, well, everything that's great about *Doctor Who*.

Mention of the 60s prompts the further observation that this is not the only way the tale pays its respects to the early Dalek serials. Missy and Clara's journey into the city – which both in exterior and interior echoes back to the one we first saw in *The Dead Planet* – comes complete with sheer ravines and subterranean nasties, calling to mind the kind of situations Terry Nation conjured ►



'It's not that the Doctor *makes* Davros, it's that the Doctor makes Davros *redeemable*...'



The Doctor and the Master – enemies or friends? Or perhaps both?

'Gomez continues to charm as Missy - she fizzes with unpredictability, resulting in a character who feels truly alive...'

up to imperil Ian, Barbara and company. Likewise, the unsophisticated process required for the schoolteacher to pilot a Mark III Travel Machine (with no existential call-back to Oswin Oswald - probably for the best). Both developments gladden the heart. Even within the complexities of modern day *Doctor Who*, there's room for solid old-fashioned storytelling turns.

As ever, this review has dwelt a lot on the writing, so some words on performance. Michelle Gomez continues to charm as Missy. It's an interpretation fizzing with unpredictability, a challenge in the edit maybe (one can imagine no two reads being alike) but it results in a character who feels truly alive. Dangerous too. She's all predator when she and Clara first meet in episode one, bordering on the feral in the second, eyes blazing as she sharpens her weapon. Throughout all of that you get the impression Gomez is enjoying herself, an attribute that wouldn't be welcome for every performance, but archly appropriate in this instance. Bound together with the Doctor's companion for most of *The Witch's Familiar*, she easily steps up to take the lead, creating a kind of a 'through a glass, darkly' take on the man himself. The scene where she bodily protects her new charge as a Dalek explodes is particularly notable, and helps sell the assertion - and there can surely be no dissenters here - that it's only charisma, and not a specified gender, which is required to embody this children's own hero.

Our last glimpse of Missy sees her being thoroughly *Italian Jobbed*. The ground is about to give beneath her feet, there's no way out, and yet, "I've just had a very clever idea." She'll be back because she has to be. Michelle Gomez *has* to be.

Meanwhile, in Julian Bleach, modern-day *Doctor Who* is given a take on Davros which is up above the gods. It's an incredible turn, completely of a piece with Michael Wisher's original interpretation, but possessed of its own mobility. He can scale the heights of megalomania, but he finds new places too. Where once, in a more foam-faced incarnation, the scientist screeched, "Have pity on me!", Bleach's performance manages to take the character into exactly that terrain. The simple visual of the Dalek creator now unable to raise his own head is an incredibly compelling indication of weakness (as limp, maybe, as a tease in a 'spoiler-free' review). It's entirely believable the Doctor might be duped by his old enemy's show of remorse... of emotion.

On that point, a side note. A continuing strength of Steven Moffat's *Doctor Who* is his willingness to reappraise every inch of the show. *Genesis of the Daleks*' guilty pleasure, that oversized Harry Sullivan-chomping mollusc, is revisited with a reference to "clam drones". The TARDIS' HADS are upgraded to the Hostile Action Dispersal System in another acronym-tweaking triumph for Cardiff's very own Working Out The Actual Name department. And the series' varying explanations for the existence of Atlantis are all folded into the narrative. But, best of all - and far less silly - is the depiction of Davros in tears. It was only last month, when reviewing *Resurrection of the Daleks* for **DWM**, that Richard Atkinson made reference to the creature's 'eyeless sockets'. Well, not so. Moffat's thought the thought, and dared to challenge that assumption. It's a very tangible, prosaically physical bit of re-imagining, and indicative of his approach. He doesn't disrespect what came before, but he's not scared to push against it.

Heavens, then. Maybe we *are* going to discover the real reason the Doctor left Gallifrey. Daunting, isn't it?

Perhaps it's something we always say at the start of a series, but this genuinely feels like *Doctor Who* is on the cusp of something completely new. Maybe bigger than ever before. It's not just that old icons are being reinvented, it's that other original creations are also uncoiling in front of our eyes. Colony Sarff is a magnificent beast, the stuff of nightmares. Okay, the Doctor apparently heading off to meet his certain death isn't such fresh territory, but it's an acceptable marker of how gravely he considers Davros and maybe the threats still to come. His confession dial remains in play, meaning Chekov's gun is most certainly on the table. But none of it appears doomy. This is not another journey into darkness - and that's even taking into account the fact we now know that somewhere along the way, and somehow, Clara will fall. Instead, it's a promise of high adventure and thrills to come with a Doctor who's allowing a little fun back into his life.

Strap on the Strat, and pump up the amps. The future's so bright... **DWM**

Prologue & The Doctor's Meditation

Grammar pedants, rejoice! As the promotions began for this year's run of *Doctor Who*, the now customary video short, foreshadowing events to come, was at last correctly billed as a 'prologue' rather than a 'prequel' (which can only be so if it's released after its related feature but set before it).

This two-minute scene on Karn was actually a cut from *The Magician's Apprentice*, where it was originally sequenced after the shot of the Doctor lurking in the shadows. It's perhaps better served here, its removal leaving the Time Lord in a more enigmatic place in the finished episode, while it works well as a tease outside those environs. More importantly, we should give thanks it exists because it features the reuse of one of Steven Moffat's greatest-ever lines: "Look after the universe for me – I've put a lot of work into it."

The Doctor asks Bors to dig a new well in *The Doctor's Meditation*.

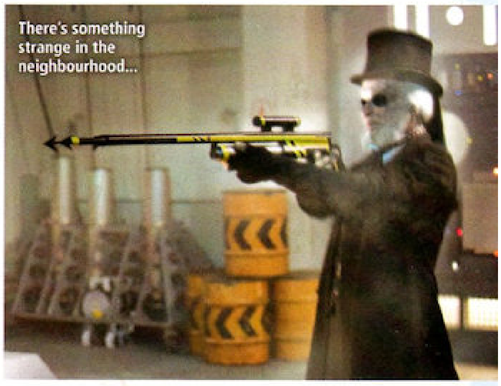
Created to accompany 3D screenings of *Dark Water/Death in Heaven* in the US, *The Doctor's Meditation* is a more substantial production, running to just over six-and-a-half minutes. As is Moffat's way, it presents us with an already established friendship, which we haven't seen before – the Doctor and Bors. Although the piece initially takes a sombre tone, this quickly gives way to farce, and our hero's understandable procrastination in addressing the peril that lies ahead. Moreover, it provides some context for the series' obscure opening episode title, with our hero, in full-on Tommy Cooper mode, insisting, "I'm really a very good magician."

TELEVISION **BBC ONE**
FIRST BROADCAST 3 & 10 October

Under the Lake & Before the Flood

The Doctor and Clara discover ghosts under the lake... but who *did* compose Beethoven's Fifth?

REVIEW BY **GRAHAM KIBBLE-WHITE**


There's something strange in the neighbourhood...

WRITTEN BY Toby Whithouse
DIRECTED BY Daniel O'Hara

STARRING

Peter Capaldi	The Doctor
Jenna Coleman	Clara
Paul Kaye	Prentis
Morven Christie	O'Donnell
Arsher Ali	Bennett
Colin MacFarlane	Moran
Sophie Stone	Cass
Zaqi Ismail	Lunn
Steven Robertson	Pritchard

And where does it all begin?

Toby Whithouse has found a new take on the Steven Moffat principle of engineering a profound change across the first and second episode in a two-part adventure (see Toby's thoughts on that elsewhere in this issue). It's a bold move, but wholly successful, as he opts to situate the latter before the former. Although this is accompanied by a lecture from the Doctor on ontological storytelling, the whole package is actually simple, like a Möbius strip. It has an easy linearity, which, if we want, can then lead into infinitely loopy complications.

For those happy to just whistle through the twisted-ribbon of a plot, the Doctor's to-camera intervention about "this man" who has a time machine is more a stylish diversion – plus a fun excuse to bump a spate of moshing into the opening titles – before the tale then continues to spin us around until the ride is complete. But if you're intent on interrogating it, the closer you look, the more detail becomes apparent. Like, O'Donnell's underplayed reaction to an off-camera noise when the TARDIS first arrives in the Cold War village. This is later triggered by the Doctor – who's now on a parallel timeline – tussling with Bennett, and in doing so making the racket that turns O'Donnell's head.

While you're at it, you can also marvel at the inversion of one of the truisms of *Doctor Who*. This time around, our hero isn't agonising about rewriting history, it's the immutability of the future that concerns him. This is a very powerful idea indeed, throwing fate out of the past tense and into a more dynamic phase. No longer is it the case that what has happened will happen, it's that what will happen, *has* to happen.

With Whithouse's sci-fi-literate script citing the Bootstrap Paradox, it in turn gives us permission to also engage on that kind of theoretical level. So, let's throw up another storytelling theorem. What's become known as 'Fridge Logic' was first inferred by Alfred Hitchcock. He talked of a potential plot hole in a movie that only "hits you after you've gone home and started pulling cold chicken out of the icebox." In that vein, it's around about now the question dawns: Why did O'Donnell's ghost only appear in the future timeline at the comparative point she was killed in the past (*cf.* the 'Meanwhile In The Future' paradigm)? Surely her phantom has been haunting the lake for hundreds of years since her death, alongside Prentis'?

And, okay, there might be something in that, but it doesn't diminish the story whatsoever. The evidence is there that Whithouse is knowingly playing with all these conventions. "I was reverse-engineering the narrative," says the Doctor at the very end, when he and Clara have exited the time loop. It's a line that pushes through the fourth wall even more forcefully than Peter Capaldi's address to camera, reminding us that in truth, what we've been watching is a fiction, something fundamentally contrived. This also presents yet another paradox, but it's the most parochial of them all. It's having your cake and eating it. While it's fun to poke around in these workings, the pragmatic conclusion about O'Donnell's Ghost (which I've capitalised, as this could be the coining of another useful time-travel plot mechanic) is that it appeared when it appeared because that was the most exciting time for it to do so.

Such reasoning also excuses the eleventh-hour revelation that the ghost Doctor was actually a hologram endowed with a "soupcon of artificial intelligence and some stock phrases". Convenient, certainly, but the convenience is coded in with the same panache that fuelled Douglas Adams' improbability drive. It had to be so, because that's what precipitates and also resolves the action.

More Schrödinger's cake, anyone?

Such conceptual hardiness isn't quite matched in the realisation of the Fisher King. Embodied by former basketball player Neil Fingleton who, at over seven foot seven, is one of the tallest people in the world, he certainly has the stature. And when it's in half-shadow, or completely static, the creature has a nice Marvel UK-circa-1987 aesthetic, yes? But once in motion, there's an underwhelming wobble to the (I'm guessing) fibreglass carapace that makes it seem as if the monster is teetering from one sit-down to another. There's also a disconnect between its physicality and its voice. Maybe there's an over-familiarity about Peter 'Darth Maul' Serafinowicz's vocal style, but that computer-game big boss approach (suggested by dialogue such as: "*The Time Lord lied!*") coupled with an all-too clean production sheen on the audio track makes it obvious these words have originated from a sound booth far, far away.

The best thing that happens to the Fisher King is, in fact, the flood, which dispenses with the thing itself, but sends word of it – and those four phrases – echoing back/forward from *Before the Flood* to *Under the Lake*, where it can raise the dead.

Let's follow that route too and consider our first glimpses of the deceased.

In contrast to their guvnor, the eyeless remnants of the crew of The Drum are a design triumph. As is the form with spooks, we first see them in reflection, or as blurred movements through the foreground. But it isn't long before the story is dispensing with any coyness, and sometimes, when they turn, we see a little through those sockets into ►

The Doctor works out who he needs to ignore first.

the innards of the skull. It's a glimpse of nothing, an empty retainer – bodies exorcised of people. This is such a frightening notion that even a fat-cheeked mole man makes for a terrifying phantom. The end-of-episode shocker in which the Doctor has also seemingly joined their ranks results in one of the most disturbing images the series has brought us.

Adding to the apparitions' power is the fact this story contravenes normal *Doctor Who* orthodoxy by refusing to truly debunk them. Once the Time Lord has exhausted his checklist of why they can't be actual ghosts, he's left with the joyous realisation that there are indeed more things in Heaven and Earth than are dreamt of in his philosophy. "Calm, Doctor!" he flaps, preparing to deliver one of the funniest lines in the production. "You were like this when you met Shirley Bassey!"

Granted, it is later revealed the spirits are a direct result of alien intervention, and not indicative of life after death, but even still, there's an acknowledgement of human beings having 'souls' (albeit souls turned into transmitters), and that feels like an exciting departure from the show's rationalist worldview. I don't say that as someone with any spiritual belief, by the way. It's solely that I'm titillated by the feeling of unknowability it lets into this universe. It's even got the TARDIS vexed.

The Doctor is worried about what the future might hold...

'Our hero isn't agonising about rewriting history, it's the immutability of the future that concerns him...'

Modern-day *Doctor Who* is never really just one thing, though. While this adventure's first half takes the shape of a ghost story, the whole is also – and believe me I've done my very best to think around saying what comes next, but I just can't avoid it – a base-under-siege tale. The characters on said base are all sufficiently well realised so that we care about their fates. Indeed, the vest-wearing, dog tag-sporting marines are very firmly positioned as the good news against Pritchard's free enterprise oiliness. "It's not them that loses their bonus," he spits. It helps, too, that this incarnation of the time-traveller has now worked through his leftfield prejudice towards military personnel. He even points out, when gently coercing them not to evacuate The Drum, "You have chosen to protect and serve."

Most time is given to O'Donnell (whom Morven Christie invests with real attitude) and Arsher Ali's Bennett, because their relationship needs to be sufficiently built up before it can be extinguished. However, Cass – played by Sophie Stone – is given one of the more imaginative moments of peril, when she fails to hear Moran's ghost dragging an axe along behind her as he readies to strike.

But in many respects, it's Clara who benefits most in this environment. We've been told this series will be 'the glory years' for her and the Doctor, but the way that mandate is being interpreted is fascinating. She is a companion who is now lusting for adventure, to the point it's beginning to scare the Time Lord. "Don't go native," he cautions her. In this incarnation's particularly disconnected way, he vaguely recognises something is going wrong here. And there are hints at the story's end – when she counsels the bereaved Bennett, "You keep going" – that she is just trying to find something to propel herself onwards following the death of Danny Pink. "You've made yourself essential to me," she tells the Doctor. It feels like there's nothing else left in her life. Like the ghost crew, she too is empty inside.

Under the Lake/Before the Flood is a bit like the linguistic earworm the Doctor discovers inside the Fisher King's inscription. It's the kind of thing that will bounce around inside your head for the next couple of weeks. A covertly complicated *Doctor Who* story, perhaps. Sending out concentric pulses into the darkness. Ideas in circles. Where does it end? DWM

Bennett and O'Donnell take a trip into the past...

The Fisher King goes about his business.

WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

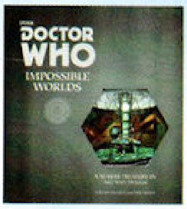
Target Novelisations - All new!

Androids of Tara	£5.00
Ark in Space	£5.00
Armageddon Factor	£2.49
Carnival of Monsters	£10.00
Castrovalva	£2.49
Claws of Axos	£10.00
Creature from the Pit	£2.49
Cybermen	£2.49
Dalek Invasion of Earth	£5.00
Dinosaur Invasion	£2.49
Enemy of the World	£4.00
Face of Evil	£2.49
Frontios	£2.49
Full-Circle	£5.00
Galaxy Four	£2.49
Green Death	£2.49
Gunfighters	£3.00
Hand of Fear	£2.49
Horns of Nimon	£2.49
Image of the Fendahl	£5.00
Invasion	£2.49
Invisible Enemy	£2.49
Leisure Hive	£2.49
Marco Polo	£2.49
Meglos	£2.49
Mission to Magnus	£2.49
Monster of Peladon	£4.00
Mutants	£2.49
Myth Makers	£2.49
Nightmare of Eden	£6.00
Power of Kroll	£2.49
Ribos Operation	£2.49
Robots of Death	£5.00
Seeds of Doom	£2.49
Sensorites	£2.49
Sontaran Experiment	£2.49
Space War	£2.49
Sunmakers	£2.49
Tenth Planet	£2.49
Time Warrior	£2.49
Time-Flight	£2.49
Timelash	£2.49
Twin Dilemma	£2.49
Two Doctors	£8.00
Vengeance on Varos	£5.00
Visitation	£2.49
Warriors of the Deep	£2.49

p&p: 1 = £1.25 Extras = 50p extra

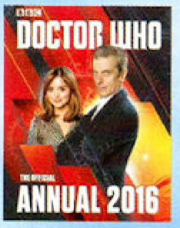
Any 5 for £9.99 incl p&p
(Only those at £2.49)

Target Hardbacks - Near Mint Condition
Awakening, Mind of Evil, Myth Makers
Timelash & Twin Dilemma
£15 + £2 p&p each

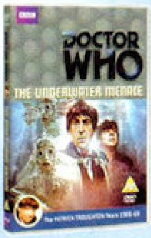


Impossible Worlds:
50 Years of
Art & Design
Hardback Book
£30 +
£4 p&p

Doom Coalition
8th Doctor
CD Boxset
£40 + £3.50 p&p

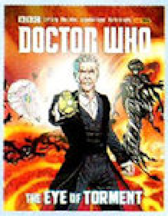


Official Annual
2016
Hardback Book
£7.99 + £2 p&p



Underwater
Menace
DVD
£18.99 +
£1.50 p&p

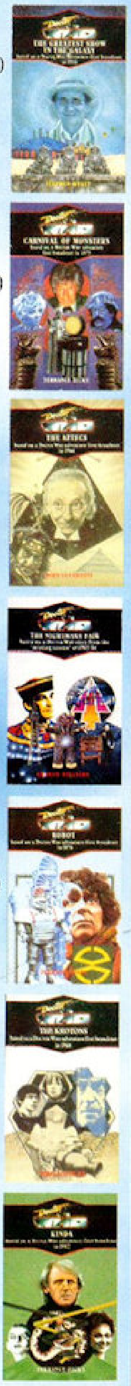
Castrovalva Set
5" Regenerated Fifth
Doctor Figure with
Column TARDIS
£26.99 + £3.50 p&p



Eye of Torment
12th Doctor
Graphic Novel
£13.99 +
£4 p&p

4 Tin Canister Set
£11.99 + £3.50 p&p

Virgin Reprints - All new!



Awakening	£2.99
Aztecs	£5.00
Battlefield	£12.00
Carnival of Monsters	£3.50
Castrovalva	£2.50
Caves of Androzani	£5.00
Curse of Fenric	£2.50
Curse of Peladon	£2.99
Daleks	£2.99
Daleks Masterplan 1: Mission to the Unknown	£30.00
Daleks Masterplan 2: Mutation of Time	£5.00
Day of the Daleks	£3.50
Delta and the Bannermen	£2.99
Dominators	£2.50
Dragonfire	£2.99
Enemy of the World	£3.50
Face of Evil	£8.00
Four to Doomsday	£2.50
Ghost Light	£2.50
Greatest Show in the Galaxy	£2.99
Kinda	£2.99
Krotons	£2.50
Leisure Hive	£3.50
Logopolis	£2.99
Masque of Mandragora	£2.99
Massacre	£2.99
Mawdryn Undead	£2.99
Monster of Peladon	£2.99
Nightmare Fair	£7.00
Paradise Towers	£2.50
Pyramids of Mars	£15.00
Robot	£2.99
Robots of Death	£5.00
Silurians	£8.00
Silver Nemesis	£5.00
Smugglers	£6.00
Survival	£2.50
Talons of Weng-Chiang	£5.00
Terror of the Zygons	£3.50
Three Doctors	£5.00
Time and the Rani	£5.00
Time Meddler	£2.99
Time Warrior	£3.50
Twin Dilemma	£2.99
Vengeance on Varos	£5.00
Visitation	£2.99
War Games	£2.50
Warriors of the Deep	£5.00

p&p: 1 = £1.25 Extras = 50p extra

Any 5 for £12.99 incl p&p
(Only those at £2.50, £2.99 & £3.50)

Prices correct at time of going to press. Postage is for the UK Only.

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

The Third Doctor Adventures Volume One

BBC
DOCTOR WHO
TWO FULL CAST AUDIO DRAMAS
TIM TRELOAR KATY MANNING AND RICHARD FRANKLIN IN
THE THIRD DOCTOR ADVENTURES
FEATURING CAROLYN SEYMOUR GEORGE LAYTON
PRISONERS OF THE LAKE
THE HAVOC OF EMPIRES

Some shoes are hard to fill. Especially when those shoes belong to someone who's no longer with us.

Big Finish has generally shied away from recasting the early Doctors in the past, preferring to give us interpretations by readers in *The Companion Chronicles* and *Early Adventures* – with some success. Peter Purves doesn't quite sound like William Hartnell, but captures something of his essence. Frazer Hines' uncanny impression of Patrick Troughton has led to a regular gig doubling as Jamie and the Second Doctor. Jon Pertwee, however, has remained elusive. The Third Doctor is a big character, and Pertwee is probably the most vocally distinctive of the early Doctors. A hard act to follow in more ways than one.

Welsh actor and Big Finish stalwart Tim Treloar steps into the breach for this new box set of *Third Doctor Adventures*, alongside Katy Manning as Jo Grant and Richard Franklin as Mike Yates. Treloar has played the Third Doctor in passing before, cameoing briefly in the 50th anniversary release *The Light at the End*. Now he gets two brand-new stories to prove himself. A bold experiment, but does it work?

Treloar has something of the voice – and does well at capturing the speech patterns, cadence and attitude of the Third Doctor. It's a respectful approach, a little less abrasive than Pertwee, but he sounds authentic. You can hear him grow into the part over the space of this box, and by the end, you know you're listening to the Doctor. Occasionally, it's obvious that Treloar is a younger actor, but when he makes a statesman-like speech or yells "HAI!", "JO!", and "you MUST!", you'd be hard-pushed not to punch the air. You can almost hear the cape flapping.

The two stories in this volume are a good showcase for the Third Doctor. *Prisoners of the Lake* by Justin Richards is a fine, traditional Earth-bound adventure with UNIT, a research base, and something sinister going on underwater. There's a strong, sarcastic female scientist, a salt-of-the-earth engineer, and some new experimental technology. There's even a pompous director for the Doctor to shout at.

UNIT is represented by Yates, delegated by the Brigadier to investigate the strange goings-on, before calling in the Doctor and Jo. The absence of Nicholas Courtney is sidestepped neatly, and treated with respect – the Brig is missed, but this gives Yates room to be cunning and play detective.

STARRING

Tim Treloar	The Doctor
Katy Manning	Jo Grant
Richard Franklin	Mike Yates

Prisoners of the Lake
WRITTEN BY Justin Richards
GUEST STARRING

Caroline Seymour	Freda Mattingly
Robbie Stevens	The Prosecutor
John Banks	Chief Dastron

The Havoc of Empires
WRITTEN BY Andy Lane
GUEST STARRING

Helen Goldwyn	May Zalrick
Hywel Morgan	Regent Tharlar
Lucy Briggs-Owen	Tina Andresson
Joanna Bacon	Lady Gurlen
George Layton	Louis Markell

The second story, *The Havoc of Empires*, is a belter. Writer Andy Lane gives us the other side of the Pertwee-era coin here, a space opera with colourful characters, and monstrous alien eels. The Doctor, Jo and Yates land on a flashy space-station and end up accidentally crashing a wedding between two warring species. This is Jo's story, and she takes the lead in investigating sabotage and murder, with the Doctor happily hob-nobbing with alien nobility in her wake. Putting this team in space is a masterstroke – the Doctor is the debonair intergalactic Mother Hen, Jo is fearless and resourceful, but Yates is the fish out of water, longing to go meet WG Grace instead. More stories in this vein could be a lot of fun.

This box set is a triumph; well-written and performed, with an excellent guest cast – topped off with the berserk strains of what sounds like a lost Dudley Simpson synth score. Just one minor quibble – having Treloar narrating both stories as himself feels a little unnecessary in a full-cast audio, especially when he gives us such a credible take on the Third Doctor. Here's hoping, narration or not, that he returns soon. **MARTIN RUDDOCK**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £10.99 (download)

The Yes Men

Big Finish's *Early Adventures* series reaches the Troughton years with *The Yes Men*, featuring the early 1967 team of the Second Doctor, Ben, Polly, and Jamie.

The Yes Men is a sequel to an unseen adventure, and finds the TARDIS crew visiting the Earth colony New Houston to look up an old friend of the Doctor's, one Meg Carvossa, whom he helped defeat an alien invasion in his previous incarnation. Needless to say, they don't find what they're looking for. Arriving some 30 years later, they find themselves in a futuristic ghost town. The streets are gleaming, but deserted. There's just a skeleton crew of ranking bureaucrats, and their robot servants – who are tiring of servitude, and have ideas of their own.

Simon Guerrier's excellent script is a layered slice of retro-sci-fi dystopia that could comfortably slot next to *The Macra Terror*. It's a Dan Dare world of view-screens, ray guns, and other period sci-fi trappings. However, it's also a satire on modern society. New Houston is an antiseptic world of boutiques and coffee shops – a brave new world, but full of rules, where everyone is being watched, and absolute power corrupts. It's the world of *The Jetsons*, but without the fun – presided over by Caretaker President Harriet Quilp (Lizzie McInnerny), a bureaucratic Cruella De Ville, lip-curlingly plotting against her rival, played by Jane Slavin.

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
ANNEKE WILLS AND FRAZER HINES IN
THE YES MEN
BY SIMON GUERRIER
FEATURING ELLIOT CHAPMAN
THE EARLY ADVENTURES

And of course, there are the robots, the eponymous Yes Men, memorably voiced by Stephen Critchlow. These are robots with a difference. They're polite and quite endearing, a more benign cousin to *The Robots of Death*'s Vocs and Dums, who have observed and imitated human behaviour to the point that they want independence. They have their own settlement, culture, and class structure. There's even a neat joke about how their 'young' grow up. They've seen what humans have, and they just want to be a bit more like us.

It's all a rude awakening for the Doctor. As he gets to the bottom of Meg's fate, he's left wondering if he ever really knew her; in a quiet musing on regeneration, it seems she might have changed more than himself. The Doctor clearly feels let down. Despite helping save the day, it's a bittersweet moment for him as he leaves.

WRITTEN BY Simon Guerrier
STARRING

Anneke Wills	Polly
Frazer Hines	Jamie/The Doctor
Elliot Chapman	Ben Jackson
Lizzie McInnerny	Harriet Quilp
Stephen Critchlow	The Yes Men
Timothy Speyer	Nesca Bangate
Jane Slavin	The President

This is a full-cast TARDIS team that wouldn't have seemed possible a few years ago, and it's a strong evocation of that short-lived crew. Anneke Wills reprises Polly and provides warm narration to a very visual story, while Frazer Hines continues his acclaimed dual performance as the Doctor and Jamie.

Both are excellent, but it's newcomer Elliot Chapman that knocks it out of the park as a note-perfect Ben Jackson. It's a small role for Ben, but Chapman plays him with total conviction, and already sounds at home. *The Yes Men* is both a fine reunion, and a lovely riff on the kind of future we once aspired to in the white heat of the 60s. **MARTIN RUDDOCK**

AUDIO DRAMA **BIG FINISH**
RRP £14.99 (CD), £12.99 (download)

The Warehouse

The Seventh Doctor and Mel are starting to forge an affinity with a unique rhythm in their new audio adventures for Big Finish. It's taken them a while, but in *The Warehouse* it settles into a smooth, flowing, interesting and believable dynamic.

Maybe it's because Mel, rather than just being a computer programmer, becomes far more involved in the story, and has a sense of purpose and place that isn't just defined by being the Doctor's companion. Or maybe it's because Mike Tucker's script feels like a direct continuation of Mel and the Doctor's television adventures, capturing and encapsulating the era perfectly. Then again, it could be any number of the glorious concepts, themes and characters present in this story, that when combined make up the scintillating and enthralling whole that is *The Warehouse*.

Set on an orbital repository, *The Warehouse* finds the Doctor and Mel embroiled in a multi-tentacled plot that pits them against clones, a degenerative society, infectious mould, alien intervention and the nefarious machinations of an unseen enemy. But sometimes, when you're trapped on an enormous space station where nothing is as it first appears, it can be a little difficult to discover just who or what, your real enemy is and what it is they want. In fact, the only thing that the Doctor and Mel can be sure of is that whatever it is, it can't be good.

The story is fast, furious, incredibly involving and satirises the dependence of a capitalist society on product, while questioning the underlying principles of a system based on accumulation. It also explores the way civilisation adapts when it follows divergent paths created by misinterpretation and misunderstanding, and slyly pokes fun at the notion of faith and the construction of 'false' deities. All of these elements collide in a fascinating, pseudo-dystopian science-fiction drama; Mel and the Doctor save the day and make sure that everything returns to the way it should be, rather than the way it is.

The story is composed of a number of intriguing threads all of which gradually weave their way together to form a captivating overall arc. Built around misdirection, and thriving on an undercurrent of paranoia, *The Warehouse* plays its cards close to its chest, letting the mystery work its magic before the final grand reveal sneaks up on, and surprises, the audience.

Sylvester McCoy and Bonnie Langford have never been better; their chemistry shines as they embrace their roles wholeheartedly. This is science-fiction – and *Doctor Who* – at its absolute best. **TIM CUNDLE**

WRITTEN BY Justin Richards
STARRING

Sylvester McCoy	The Doctor
Bonnie Langford	Mel
Phillip Franks	Supervisor
Dillie Keane	Lydek
Clare Buckfield	Ann/Darl
Barry McCarthy	Fred/Terminal
Barnaby Edwards	Reef

'Mike Tucker's script feels like a direct continuation of Mel and the Doctor's television adventures.'

DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY and BONNIE LANGFORD in
THE WAREHOUSE
by MIKE TUCKER
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

AUDIO READING **BIG FINISH**
RRP £2.99 (download)

Foreshadowing

Nowadays, the Eighth Doctor's life is a little darker than it once was. Having lost so many friends and loved ones along the way, he's a more sober and serious Time Lord, embroiled in sprawling, apocalyptic sagas like *Dark Eyes* and the forthcoming *Doom Coalition*. The latest *Short Trips* story from Big Finish is a sweet peek into his past, recalling his carefree younger self's travels with Charley Pollard.

DOCTOR WHO
SHORT TRIPS

Foreshadowing finds the Doctor and Charley being interrogated at an RAF base by a tired, but very patient, young Lieutenant, who's struggling to get his head round who these trespassers, dressed like Lord Byron and Barbarella, are, why they were found standing over a soldier mysteriously regressed to childhood, and why they claim to be hunting a large insect, armed only with half a packet of biscuits and a butterfly net.

It's a welcome return for Charley (India Fisher) who effortlessly evokes the fun, sparky relationship between the Tigger-esque Time Lord and his ladylike best friend – who gently bicker their way through explaining the Time Roach they're hunting to the bemused young officer. It's essentially a three-hander, expertly handled by the excellent Fisher. All three characters get the chance to shine – Charley's mild exasperation (and quiet pride in her unusual choice of outfit), the Lieutenant's tiredness and stiff upper lip in the face of bizarre events, and best of all, an irrepressible, youthful Doctor, bursting with ideas, still shaking off that new-Doctor smell, and full of the joys of his own personal spring.

Julian Richards' story is bright and breezy, and is a perfect fit for this TARDIS team. It also skillfully conceals a major plot twist lurking behind the main story. Just as you start to idly wonder why the story is called *Foreshadowing*, that twist suddenly shifts sharply into focus, and some more light is shed on the past of an old friend.

Foreshadowing is short but sweet – a fun flashback to the Eighth Doctor's salad days, best enjoyed with some biscuits and a cup of tea. **MARTIN RUDDOCK**

WRITTEN BY Julian Richards
FEATURING
The Doctor and Charley
READ BY India Fisher

DVD

REELTIME PICTURES
RRP £10 (DVD-R), £6 (download), £3 (stream)

Myth Makers: David Fisher

FROM *www.timetraveltv.com*

David Fisher deserves a seat a little nearer *Doctor Who*'s top table. The writer of four memorable stories between 1978 and 1980, as well as a major uncredited contribution to a little story called *City of Death* – his warm, witty adventures are a highlight of the Tom Baker era.

Fisher now resides in a care home. He's not in the rudest health, but over a revealing hour he's good company and full of fascinating stories, delivered with a throaty chuckle and a small glass of wine to hand.

As a child, Fisher loved *Boy's Own* adventure stories, and always wanted to write, ultimately becoming a TV scriptwriter via a career which started in a military armoury, with spells in advertising and as a film critic. After two hits in a row with *The Stones of Blood* and *The Androids of Tara*, Fisher became a regular on *Doctor Who*, his era ending just as John Nathan-Turner's sweeping changes began. His scripts are both clever and fun – and, as interviewer Nicholas Briggs points out, feature an unusual amount of strong female villains. Fisher wryly responds that he was basically writing his aunts in, then killing them off!

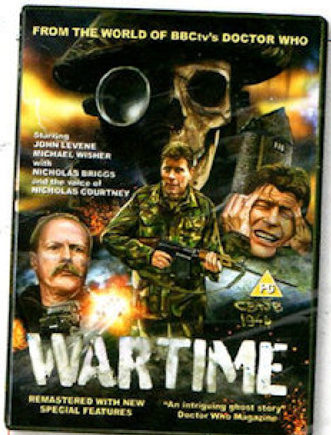
Fisher has mixed feelings about his part in *City of Death*, a script he was unable to complete. He claims 75% of the finished story is his, but felt unable to take credit after Douglas Adams' heavy rewrites, and doesn't seem fond of the finished article. In Fisher's opinion, Adams was a 'terrible' script editor, too overzealous with rewrites for his liking. In fact, apart from producer Graham Williams and good friend Anthony Read, Fisher doesn't seem to have had much time for the production teams of his era. He's diplomatic about JN-T, but speaks of him with an awkward pause that suggests the two men didn't get on.

Fisher's career slowed down after *Doctor Who*, and was largely spent on another passion: a series of non-fiction history books, co-authored with Read. He's asked at the end if there's a story he'd like to have written. Still enthralled by the *Boy's Own* adventures of his youth, there's a twinkle in his eyes as he smiles wistfully and chooses *Kidnapped*, as the credits roll. **MARTIN RUDDOCK**

DVD

REELTIME PICTURES
RRP £10 (DVD-R), £6 (download), £3 (stream)

Wartime


FROM THE WORLD OF BBCtv's DOCTOR WHO
Starring JOHN LEVENE MICHAEL WISHER with NICHOLAS BRIGGS and the voice of NICHOLAS COURTNEY
WARTIME
REMASTERED WITH NEW SPECIAL FEATURES
"An intriguing ghost story" Doctor Who Magazine

The 1990s were a boom time for semi-professional *Doctor Who* spin-offs, which flourished like flowers in winter during the programme's wilderness years.

Keith Barnfather didn't wait until the BBC stopped making *Doctor Who*, though – just until they stopped making the *Doctor Who* he liked. Confident he could do better than the then-production team, in 1987, corporate video director Barnfather corralled a bunch of industry friends into helping him make the first licensed offshoot of the franchise, as no-one called these things back then.

At least, it was licensed in so much as Barnfather had acquired the rights to UNIT, and a number of its personnel, from ex-producer Derrick Sherwin. Which is why, instead of the ageless Time Lord, here we have the Brigadier's trusty sergeant and occasional tea boy Benton (John Levene) promoted to top billing in a story that sees him returning to an old childhood haunt to confront the ghosts of his past.

Whether he does this literally or metaphorically is a moot point. Is what we're witnessing real, or simply a middle-aged man's nervous breakdown? Andy Lane and Helen Stirling's script is deliberately vague on the matter but, either way, Benton has some serious issues to work through – including the death of his younger brother, for which he feels responsible, and the burning disapproval of his late father (the great Michael Wisher, working for pin money), who clearly thought the son who didn't get to grow up would have been better officer material.

Wartime often feels less like a story than a series of impressionistic sketches. Some of the more surreal of these, such as Wisher's *danse macabre* in a gas mask, or an assault rifle dissolving into a stick, recall the Matrix sequences of *The Deadly Assassin*, while others – a white rose falls to the ground in slow motion – could have been culled from an early Marillion video.

It's also a runaround in the very literal sense: for a film with such a brisk running time, there is an awful lot of wandering about, with Levene spending a good 15 minutes running at the plot, and missing. Fortunately, the atmospheric location – a crumbling garden, complete with ruined Victorian folly – is as much the star as Levene, an actor with limited range who cheerily admits he's not leading man material. He's better at the physical stuff, so it's probably no bad thing his dialogue is kept to a minimum – though he does get a "Khaaaaan!" moment, screaming "my name is Jooooohn!" in his father's face. (And who knew he even had a first name, incidentally?)

This reissue, available on DVD or download, is the re-mastered 1997 version, which feels just a pinch more legitimate thanks to an added voice cameo from Nicholas Courtney as the Brig. Most of the bonus material dates from the same time, including behind-the-scenes footage that's longer than the actual film (and much longer than assistant director Nicholas Briggs' tiny, tiny shorts!).

The 'talking heads' interviews throw up some decent anecdotes, not least the time the crew found themselves surrounded by police marksmen after driving a van-load of prop guns into a motorway service station. Barnfather also explains how he managed to do a deal with high street chains to stock the video. Sergeant Benton on sale in Woolworths – how unthinkable is that in the YouTube era? John Levene's recollections, meanwhile, are beamed in from LA, against a night cityscape seemingly nicked from Letterman or Jay Leno. The undoubted highlight of the bonus material, though, is a documentary on early fan-made films (including a surprisingly impressive Dalek-Mechonoid rematch) – a charming collection of grainy, homespun 8mm curios that's worth the admission price alone.

And *Wartime* itself? Viewed 30 years on, it's a veritable time loop of nostalgia: on the one hand, seeing Benton in his UNIT fatigues shouting "Greyhound Four to Trap One" into a walkie-talkie was clearly designed to induce a Proustian rush for fans of early 70s *Doctor Who*. And yet those shots of UNIT jeeps driving through the trees in the flat white glare of OB video tape, accompanied by stabs of martial synth, could easily be scenes from McCoy actioner *Battlefield*.

Is it better than 1987's *Doctor Who*? It's like comparing apples and oranges, frankly. But for all their faults, both have a naïve charm that grows more appealing with each passing decade. **PAUL KIRKLEY**

WRITTEN BY
Andy Lane and Helen Stirling

STARRING

John Levene	Benton
Michael Wisher	Father
Mary Greenhalgh	Mother
Peter Greenhalgh	Chris
Nicholas Briggs	Soldier
Nicholas Courtney	The Brigadier

FROM *www.timetraveltv.com*

'Some of the more surreal scenes in *Wartime* recall the Matrix sequences of *The Deadly Assassin*...'

BOOK

BBC BOOKS
RRP £15.99

The Time Lord Letters

Who knew the Doctor was such a prodigious letter writer?

Though we've barely seen the Doctor scribble little more than a note on television ("Dear Leo – sorry to have missed you..."), it appears he's quite a keen epistolarian. And far more eager to keep in touch with people whose lives he has brushed past than we ever realised. "The man who keeps running, never looking back because he dare not, out of shame," said Davros once. Mate, you have no idea...

The Time Lord Letters, then, is an assemblage of the Doctor's written correspondence over the years. From the note left to the Time Lords after absconding with a TARDIS ("Should you wish the TARDIS returned, you will find me somewhere in space and time. But, quite frankly, we would rather not be bothered") to a sarky-tongued letter to Henry VIII ("I remain, sir, your disobedient servant") to a "how are you" dispatch to George Stephenson ("Sorry about the paper – I'm currently trapped in a Woolworths by a group of rogue Quarks and this is all I could find."), this is the Doctor as we've never quite experienced him before.

There are over a hundred letters, notes, memos, files, telepathic transcriptions, application forms, Post-Its and jottings here, all lovingly amassed (whisper: written) by Justin Richards.

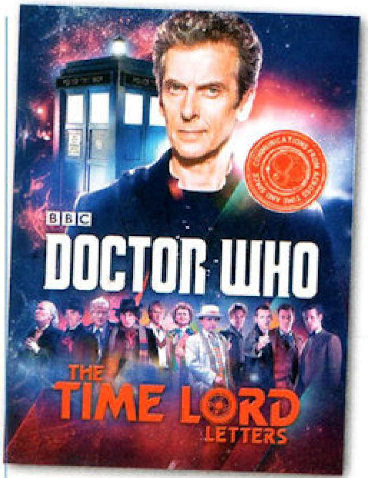
The conceit is that this is a dossier of the Time Lord's life pulled together from archives and collections across time. They're not all by the Doctor; there are letters here from Jackson Lake ("If I had to be anyone else, anyone in the whole of space and time, then I am glad it was you"), Winston Churchill, Reinette-Antoinette Poisson (with thanks to the TARDIS Translation Circuits) and Martha Jones ("Don't worry about me. Just get on with your life, same as I'm getting on with mine"), but they're rarities – mostly this is the Doctor, catching up with old friends and ticking off enemies.

Although the general tone is light and jaunty, there are some unexpected moments of poignancy, especially in the letter from the Tenth Doctor that nurses discovered lying on the Brigadier's bedside cabinet the morning after he died ("I don't want to go, and I'm sure you don't either"). It's pleasing to know that, even if he didn't salute him in his lifetime, the Doctor took time for a proper *adieu* to his longest-lasting friend.

Richards has done a stellar job of hopping in and out of the various Doctors' personalities ("I trust that this will be a lesson to you and that this irresponsible behaviour will cease forthwith!" the First Doctor, fizzing with anger, writes to the Meddling Monk) and design company Amazing 15 have done a suitably ravishing job on the layout, and have managed to make its scrappiness look stunningly handsome. As a way of looking at old stories through a new lens, it's quite, quite brilliant.

Yours sincerely, **STEVE O'BRIEN**

WRITTEN BY Justin Richards



Looking back at the Doctor's past glories that recently aired on UK TV...

TELEVISION **THE HORROR CHANNEL**
BROADCAST 1 October 2015 | **FIRST BROADCAST** 4 January 1964

The Escape

We examine the momentous third episode of the first-ever Dalek story, in the wake of this year's own visit to the planet Skaro...

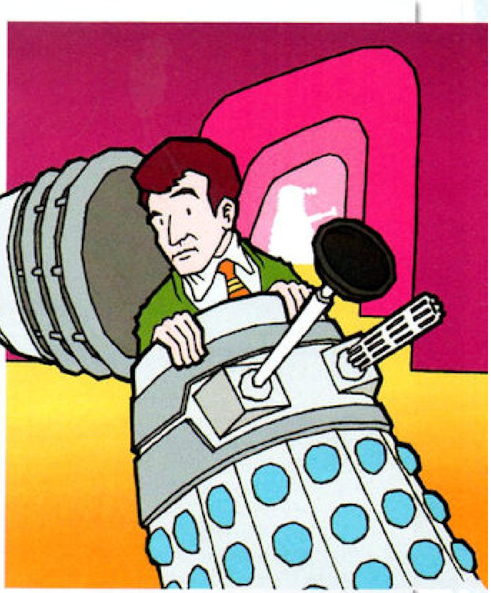


ILLUSTRATION: **JAMIE LENMAN**

REVIEW BY **RICHARD ATKINSON**

As you might expect, things have moved on since the early days of 1964. When Ian Chesterton is the first person to crack open a Dalek and peek inside, he orders the women out into the corridor. Taking a queasy, sidelong glance at the Doctor, he covers the Dalek mutant in a cloak. They scoop it out and deposit it in the corner of the cell. In *The Witch's Familiar*, on the other hand, Missy briskly sticks her hand inside a Dalek's casing, hoiks out its passenger and flings it down the passage, with little more than a wrinkled nose to express her distaste.

WRITTEN BY Terry Nation

STARRING

William Hartnell	Dr Who
William Russell	Ian Chesterton
Jacqueline Hill	Barbara Wright
Carole Ann Ford	Susan Foreman
Alan Wheatley	Temmosus
John Lee	Alydon
Virginia Wetherell	Dyoni
Philip Bond	Ganatus
Peter Hawkins, David Graham	Dalek Voices
Robert Jewell, Kevin Manser, Michael Summerton, Gerald Taylor	Daleks

Nowadays, we take the inner workings of a Dalek for granted, but in *The Escape* – whose cliffhanger ending gave us a first tantalising glimpse of the squidgy horror crawling from beneath that cloak – it was all brand new.

The episode opens with the Doctor's granddaughter Susan, alone and scared in the TARDIS, as a storm rages in the forest outside. She's been sent on an urgent mission to recover drugs for the others, who are suffering from radiation sickness. Despite Ian's casual sexism (or chivalry – whichever way you like to take it) Susan is extraordinarily capable. She's vulnerable but brave, and still maintains a sense of delight in the strangeness around her – laughing when the Daleks try to say her name. The Daleks, by the way, don't like being laughed at and, having got what they want from her, one of them thumps her in the back.

Susan gets on much better with the Thals, introduced for the first time in this episode. "Magnificent people" she calls them. She even goes slightly gooey when confronted by the statuesque Alydon. "You're *perfect*," she says, staring up at him in fear and wonder.

The Thals' only hope of survival, we're told, is some kind of treaty with the Daleks. Oddly, for a tribe in danger of extinction, they seem incredibly laid back. Quite literally in Ganatus' case, who lounges around winding everyone up. Perhaps, with their thigh-flashing PVC leggings, the Thals are used to the attention, because everyone wants to know if Alydon's encounter with Susan was entirely innocent. "She's no longer a child, not yet a woman," says Alydon as if he'd stumbled on Britney Spears in the forest. Dyoni, who had him earmarked as her own, gives him short shrift, saying it would have been better if he'd dealt with a man. It sounds like she'd get on well with Ian. "I don't understand her," grumbles Alydon as she storms off, "we're all working towards the same end." Ganatus raises a lazy eyebrow: "Now *there's* a double meaning for you."

For those averse to such soapy antics, there are the evil machinations of the Daleks. They're much chattier than we've ever seen them since: rating each other's evil plans and boasting about their fulsome supply of fresh veg-e-ta-bles.

These 60s Daleks are, admittedly, more faltering than when they reappeared in *Doctor Who* last month. Even so, they still have a strong presence and exude a sense of dangerous paranoia. When the TARDIS crew ensnares the Dalek that comes to their cell, it panics, pinning Ian to the wall. William Russell sells the moment beautifully, as the Dalek's sucker grips his throat.

Brute force, however, doesn't generally seem to be their preferred tactic – in contrast to the legion of Daleks that were to follow. These Daleks spend most of their time in their control room, scheming. They trick Susan into helping them set a trap for the Thals, and plan to lure their old enemies the last few steps of the way with the promise of their enviable veg. Conversation then turns to their prisoners. "Extermination?" suggests one Dalek, hopefully. It's here that the other Dalek makes an error that will result in their ultimate destruction. They can do no harm, he reckons, they may come in useful later.

'Don't get cocky' is probably the lesson here. What they've failed to realise is that when it comes to being devious, they could learn a lot from the Doctor... After all, the only reason he's locked up with Ian, Barbara and Susan is because he tricked them into exploring the city in the first place.

Interestingly, for the first few months of the series, the Doctor was quite a disagreeable character: selfish, manipulative and unforgivably reckless. Writer Terry Nation handles it very cleverly here. Ian and Barbara have every right to be furious with the Doctor. But having revealed that he misled them, he then very nearly dies. The thought of being stranded on a hostile alien planet, not to mention the prospect of their own imminent demise, means that they are so relieved when he recovers that his deceit is largely forgotten. If they hadn't all been drawn together through adversity, I imagine they would have sulked their way through the remaining episodes.

Overall, this story is one of the most beloved chapters of *Doctor Who* history. Even so, its beautifully contemplative opening episode would today be the kind of material they squeeze into the opening minutes before the titles crash in. *The Ambush*, the episode that follows *The Escape*, threatens to bring the story to a premature end. And in later episodes, Nation throws obstacles – marvellous obstacles, but obstacles nonetheless – in the way of our heroes reaching the showdown in the Dalek city. *The Escape*, however, is a pure unadulterated shot of 60s *Doctor Who* – atmospheric and full of invention and jeopardy. What better inspiration to kick off a new run of episodes, here in the twenty-first century? **DWM**

"In the early days, the Doctor was quite disagreeable: selfish, manipulative and unforgivably reckless..."

PRIZES TO BE WON!

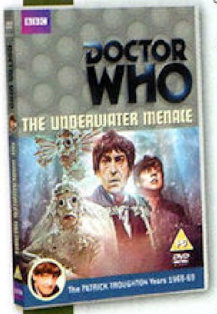
Enter this month's competitions for the chance to win the very latest DVDs, CDs and books!

Crossword

Do you know your Invasions from your Inversions? Then why not try solving this puzzle?

WIN! THE UNDERWATER MENACE DVD!

This month sees the release of the 1967 Second Doctor story *The Underwater Menace* on DVD. The Doctor and his companions discover the lost city of Atlantis where the mad Professor Zaroff is plotting to destroy the planet...

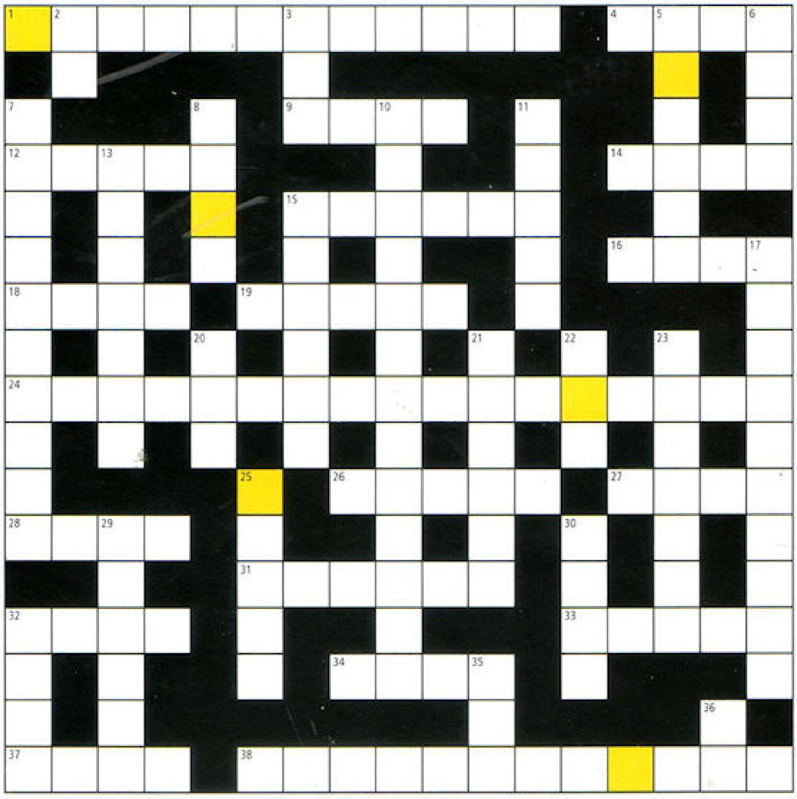

BBC
DOCTOR WHO
THE UNDERWATER MENACE
The PATRICK TROUGHTON Years 1966-69

The disc contains Episode 2 and 3 plus reconstructions of the missing Episodes 1 and 4 and a wealth of extras. It's released on 26 October, priced £13.99.

DWM has **FIVE** copies to give away to readers who can complete the crossword and rearrange the letters in yellow to form a planet mentioned by both the Eleventh and Twelfth Doctors.

Phone* **09011 542 232** (50p per call) with your answer, or you can post it to the address on the opposite page, starting with: "NUZZINK IN ZE VORLD CAN STOP ME NOW!"

Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 15 October and close at midnight on Wednesday 11 November 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 14 November 2015.


1 2 3 4 5 6
7 8 9 10 11
12 13 14
15
16 17
18 19
20 21 22 23
24
25 26 27
28 29 30
31
32 33
34 35
36
37 38

ACROSS

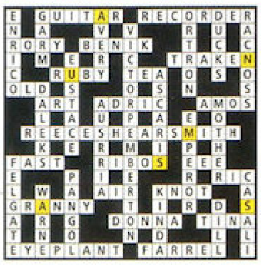
- **1** (and 17 Down) Davros in relation to the Doctor, perhaps (3,9,10)
- **4** (and 34 Across) A member of the Space Security Service (4,4)
- **9** Code ____ – a protocol used to locate the Doctor (4)
- **12** Crime Ace was guilty of (5)
- **14** One of the places Colony Sarff looked for the Doctor (4)
- **15** Princess Astra's planet (6)
- **16** She was aged to death by the Time Destructor (4)
- **18** *The ____ Who Died* (4)
- **19** A nurse (5)
- **24** Clara in relation to Missy, we assume (3,6,8)
- **26** ____ Smart – played the Ghoul (5)
- **27** (and 28 Across) Planet visited by the Tenth Doctor (4,4)
- **28** See 27 Across
- **31** Accessory favoured by the Seventh Doctor (6)
- **32** Possible descendant of a survivor of the Massacre of St Bartholomew's Eve (4)
- **33** Crew member on Sea Base Four (5)
- **34** See 4 Across
- **37** (and 29 Down) Jean and Phyllis (4,6)
- **38** Location of the Drum (5,3,4)

DOWN

- **2** Production code of *The Moonbase* (1,1)
- **3** Schoolteacher who got inside a Dalek (3)
- **5** She was appointed by the White Guardian to assist the Doctor (6)
- **6** He was descended from the Minyans (4)
- **7** Writer of *Sleep No More* (4,6)
- **8** Organisation embroiled in The Zygon Invasion (1,1,1,1)
- **10** One of the first actors to play the Master (6,7)
- **11** Her father was killed by the Master (5)
- **13** (and 21 Down) The Doctor remembered being overexcited when he met her (7,6)
- **15** ____ *of the Graske* (6)
- **17** See 1 Across
- **20** He had an eccentric language transposer (3)
- **21** See 13 Down
- **22** A diversionary tactic used by the Slitheen (3)
- **23** Gough, Wisher or Jayston (7)
- **25** Character played by Prentis Hancock (5)
- **29** See 37 Across
- **30** Archaeologist on Sanctuary Base 6 (4)
- **32** Word that the Doctor introduced to Britain several centuries early (4)
- **35** The ___ Hutch – name given by the locals to the Wholeweal Community (3)
- **36** Production code for *The Faceless Ones* (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION


E GUITAR RECORDER
N A V V R U A
RORY BENIK T C C
I M E R C TRAKEN
C RUBY TEA O S O
OLD S O S N S
ART ADRIC AMOS
L A U P A E O
REECESHEARSMITH
K E R M I P H
FAST RIBOS EEE
E P I E R RIC
L W A AIR KNOT A
GRANNY T I R D S
A R G DONNA TINA
T N O N D L L
EYEPLANT FARRELL I

LAST ISSUE'S PRIZE WORD: MANUSSA

WIN! IMPOSSIBLE WORLDS BOOK!

For the first time ever, the *Doctor Who* art department is opening its doors to reveal a unique, behind-the-scenes look at the creative making of the series in *Impossible Worlds*.

Featuring hundreds of never-before seen sketches and concept artworks, the work of the art department is showcased in glorious detail, from large iconic sets like the TARDIS control room, to the smallest hand prop featured in the briefest of scenes.

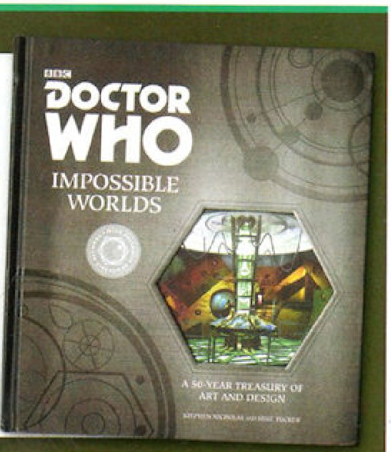
The book reveals how designers work with costume, make-up and special effects teams, detailing how the work has evolved from the earliest days of the series, to the panoramic alien worlds and technologies that delight audiences today.

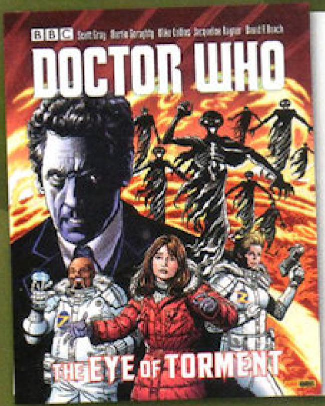
Doctor Who: Impossible Worlds by Stephen Nicholas and Mike Tucker is available this month from BBC Books, priced £35.00. We've **FIVE** copies of the book to give away to readers who can answer this question correctly:

What does 'Krop Tor', the world seen in the 2006 story *The Impossible Planet*, translate to?

A The Bitter Pill
B The Better Thrill
C The Battered Brill

Phone* **09011 542 221** to enter (50p per call) and leave your details, or post your entry to the address below, starting with: "HERE WE ARE, BEYOND THE LAWS OF PHYSICS!"





WIN! THE EYE OF TORMENT BOOK!

The Eye of Torment is the latest full-colour collection of classic comic strips featuring the adventures of the Twelfth Doctor and Clara from the pages of **Doctor Who Magazine**.

The book contains three incredible stories: *The Eye of Torment*, *The Instruments of War* and *Blood and Ice*, plus *The Crystal Throne*, a special Victorian adventure starring Madame Vastra, Jenny and Strax. There's also an in-depth commentary section where the comic creators including Scott Gray, Jacqueline Rayner, Martin Geraghty, Mike Collins and David A Roach reveal the secrets behind the stories, as well as never-before published art, photos, character designs and much more!

The Eye of Torment, published by Panini, is available now in all good bookshops, priced just £13.99. We have **FIVE** copies of this must-have volume to give away to readers who can answer this question:

Vastra, Jenny and Strax respectively are members of which species?

A Silurian, human and Sontaran
B Sea Devil, Drahvin and Judoon
C Bandril, Ganger and Ice Warrior

Phone* **09011 542 222** to enter (50p per call) and leave your details, or post your entry to the address below, starting with: "I AM A LIZARD WOMAN FROM THE DAWN OF TIME AND THIS IS MY WIFE."

WIN! WHONIVERSE PLANET GUIDE BOOK!

Whoniverse is a new, unofficial guide to planet spotting, written by Lance Parkin. It explores the worlds of the Doctor, from Gallifrey to Skaro, and features over 400 planets, galaxies and star systems, to provide a comprehensive compilation of the *Doctor Who* universe.

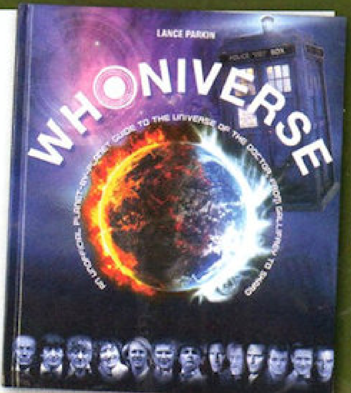
Packed full with facts, stats, trivia and data, the book is organised according to the worlds that appear in *Doctor Who* stories, not just on television but in short stories, comics and on radio, too. In encyclopedic detail, each entry offers information on the planet's history, its native species and the role it plays in the Doctor's journeys.

Whoniverse is available now from *www.aurumpress.co.uk* in hardback, priced £20.00. Thanks to those lovely people at Aurum Press, we have **FIVE** copies of the book to give away to readers who can answer this question:

What is the name of the planet on which the Tomb of the Cybermen could be found?

A Telos
B Diplos
C Skonnos

Phone* **09011 542 223** to enter (50p per call) and leave your details, or post your entry to the address below, starting it with: "LIKE YOU, THIS PLANET REALLY DEPRESSES ME."



WIN! GERRY ANDERSON DVD BOX SETS!

STINGRAY
THUNDERBIRDS 50 YEARS
CAPTAIN SCARLET AND THE MYSTERONS

Three complete classic TV puppet series, created by Gerry Anderson in the 1960s, are now available in new DVD box sets: *Thunderbirds Classic 50th Anniversary Collector's Limited Edition*, *Stingray Complete Collection* and *Captain Scarlet and the Mysterons Complete Collection*.

These box sets are available now, priced £34.99 for *Stingray* and £39.99 each for *Thunderbirds* and *Captain Scarlet*. We're giving away all three box sets to **THREE** lucky readers who can correctly answer this:

Who did Shane Rimmer, the voice of Scott Tracy in *Thunderbirds*, play in the 1966 *Doctor Who* story *The Gunfighters*?

A Seth Harper
B Graeme Harper
C Don Harper's Homo Electronicus

Phone* **09011 542 224** to enter (50p per call) and leave your details, or post your entry to the address below, marking it with "FAB!" at the start.

HOW TO ENTER

***BY PHONE:** Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 15 October 2015 and close at midnight on Wednesday 11 November 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 492, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 14 November 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Coming **SOON**

We talk to the creative talents behind the upcoming *Doctor Who* releases...

© RUSSELL MINTON

DVD **BBC DVD**
RRP £19.99

The Underwater Menace

RELEASED 26 OCTOBER

IN A NUTSHELL: The Doctor, Ben, Polly and Jamie are taken to the lost city of Atlantis, where the mad Professor Zaroff plans to destroy the world...

When the BBC's range of archive *Doctor Who* DVDs came to an end last year, it left a pretty noticeable piece of unfinished business behind. One final *Doctor Who* story still to be released – *The Underwater Menace*.

The four-part 1967 serial had been only the third to feature Patrick Troughton in the lead role. However, thanks to the carelessness of the BBC archives, the last known set of prints – bar Episode 3 – had been destroyed in 1974.

Then in 2011, came the shock announcement that Episode 2 had been returned to the BBC by a private collector [see **DWM** 443] – the earliest Patrick Troughton episode known to exist. A few months later preparation began on a DVD release of the incomplete story, scheduled for early 2013. However, for various reasons, it never actually happened [see **DWM** 488].

"When the BBC announced that it had been cancelled, we were all absolutely distraught," says Anneke Wills, who played the Doctor's companion Polly in the original production.

Following pressure from fans – including a 2,761 signature-strong petition – BBC Worldwide has now re-considered the DVD's cancellation and the story has finally been readied for release.

The Underwater Menace was, "the only one that we weren't particularly happy with," says Anneke. "However, that was really only because of Patrick's misgivings. He wasn't a happy bunny doing it. He didn't like [director] Julia Smith much, and he also thought that Joseph Fürst was completely over the top as Zaroff – but he couldn't say anything about it, because the guy was a German star. But in fact, when you watch Joseph Fürst, he pitched it right, I think. He was wonderfully mad. He had to be completely over the top."

The Fish People are freed at last!

"I think we've bust the myth that Joseph Fürst was this terrible actor, because he really wasn't," says Toby Hadoke, who has worked on the DVD commentaries for the release. "He knows exactly what he's doing. I think his Professor Zaroff is a hilarious performance."

A number of special features were originally completed for the DVD release in 2012, under the auspices of Pup Ltd – a production company set up in 2011 by producer Dan Hall, specifically to work on the *Doctor Who* DVDs. Pup Ltd has since ceased trading. However, Hall has been brought back on board to supervise the final stages of production on this DVD.

The new release will include two specially-made documentaries – both produced back in 2012 by director Russell Minton, who has more recently worked on the BBC's *Doctor Who: Live* programmes, as well as BBC Two's *Strictly Come Dancing: It Takes Two*. The main feature, titled *A Fishy Tale*, is a new documentary on the making of the original 1967 production.

"With all these documentaries, logistics are quite tricky," says Russell. "Because the budgets are quite tight, you sort of need to get everyone on the same day to make it cost-effective. I did all of the actual shooting in about a month – split up for the odd day here and there."

The features were among the last pieces of *Doctor Who* content to be shot at BBC Television Centre, prior to its (temporary) closure in 2013.

"I was still in the BBC Entertainment department then," says Russell, "which was the last production department that was still there. We were there until the bitter end."

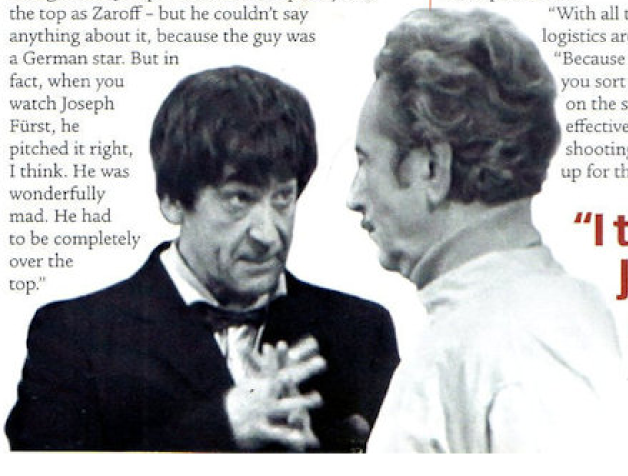
"Frazer [Hines, who played Jamie] and I met at the Television Centre," remembers Anneke, "to do some interviews, and it was the day before the Olympics started. London was heaving – and there we were recording our little interviews in the corner of a totally empty studio at Television Centre, just on the very verge of it closing and finishing. That was a poignant time."

Extensive location shooting was also conducted for the documentary in Dorset, where the original 1967 production had been filmed. Russell Minton's small crew arrived back in August 2012 to mount a series of colourful dramatic recreations on the rocks around Winspit beach.

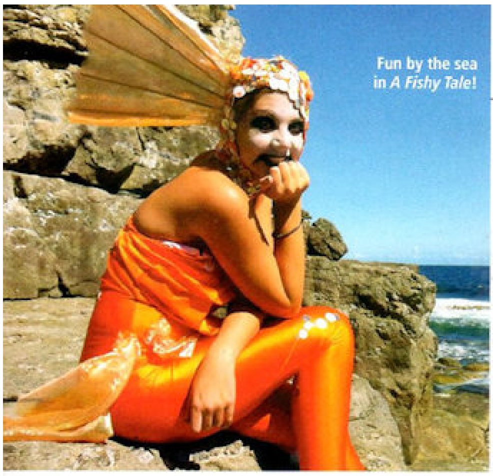
"With these things, it's always tricky what to use as cutaways when you've got interviews," explains Russell. "Why not do something that sort of adds a bit of fun to it and provides a mood to the start and the end? And I just thought that the Fish People were such an iconic part of that serial, whether you love 'em or hate 'em, so why not try to get them recreated?

"I got a costume designer I knew [seasoned BBC sitcom veteran Marcia Stanton] and she actually found the original designer, who filled her in on how it was all made and what it was made from. I asked one of the runners [Rosie Knott] that I know from *Strictly* if she minded dressing in it and climbing all over Winspit Beach in front of a reasonable amount of people. She said she didn't mind – it was quite fun, to be honest! The odd holidaymaker was a bit, sort of, 'What is that girl in the orange outfit and weird goggles doing climbing over the rocks?' It was such a beautiful location, it would have been a shame not to use it."

Audio commentaries for the DVD were recorded on Sunday 2 September 2012. As with most recent *Doctor Who* commentaries, the recording was held at the subsequently closed PK Studios in Hammersmith, under studio manager Paddy Kingsland.



> **"I think we've bust the myth that Joseph Fürst was this terrible actor, because he really wasn't."**
>
> **TOBY HADOKE COMMENTARY MODERATOR**


Fun by the sea in *A Fishy Tale!*

Toby Hadoke (far left) chairs the commentary.

"It was recorded at the same time as *The Moonbase* commentary [released on DVD in 2013]," says commentary moderator Toby Hadoke. "However, I don't think we were ever actually budgeted to do commentaries on the episodes that were missing. We just did them anyway! We always stretched the budget - usually at our own expense."

For Episode 4, a composite commentary has been compiled using archive interviews. Most interestingly, among the recordings used is an interview of the late Patrick Troughton made in 1984, for an article printed in **DWM** 102. Here it effectively acts as the actor's first and only DVD commentary. The tape was originally made by former **DWM** writer Richard Marson.

"It's actually very decent of him to have been so generous," says Toby. "We didn't pay for it or anything. *Doctor Who* fandom provided its own history of the show."

As this preview is written, in mid-September, the only special features not as yet completed for the DVD release are a pair of specially-created reconstructions of the lost Episodes 1 and 4. Both of these will be presented as photographic montages, using surviving telesnaps (photographs taken of the television screen during the show's original transmission) synchronised to a restored audio soundtrack. Production is being handled by producer John Kelly - a regular contributor to the *Doctor Who* DVD range since 2001, who also created a reconstruction for *The Web of Fear* Episode 3 for the story's 2014 DVD release.

However, a decision made by BBC Worldwide means that neither of these two reconstructions will feature any newly created material - so there will be no photographic composites, no screengrabs or moving footage from the other episodes, and no digital recreations.

"It's literally going to be the sequence of the telesnaps in the order that they were taken, to the soundtrack," explains John Kelly. "The brief that I was given by BBC Worldwide was simply to use the telesnaps only - and that included not putting on the opening title sequence or scrolling captions at the end. It is literally just telesnaps. I don't know why that is."

More controversially, this decision has also prevented Kelly from including the brief surviving footage from Episodes 1 and 4, although it is understood that this material will be presented elsewhere on the DVD.

"I think in a way we prefer the telesnap reconstructions," says Anneke Wills. "I don't like the animations very much, I have to say. The telesnap reconstructions are absolutely brilliant. I've got a complete set and I absolutely love them and often go back to them."

With no further archive DVDs planned - and every twentieth-century episode known to exist now released in some form - it seems likely that *The Underwater Menace* really does signal the end of the so-called 'classic' DVD range. Other partially existing stories such as 1965's *The Crusade* or 1968's *The Wheel in Space* will likely not receive individual releases, with their surviving episodes already having been made available on 2004's *Lost in Time*. Nevertheless, some remain cautiously optimistic...

"As long as everyone puts their money where their mouth is and buys it now," says Russell Minton, "maybe it might cajole them into doing more. We'll see. I think that, as always, the sales figures will speak volumes." **CHARLES NORTON**

DVD EXTRAS

- Photographic 'telesnap' reconstructions of the still lost Episodes 1 and 4 of *The Underwater Menace*, produced by John Kelly.
- *A Fishy Tale* – Cast and crew look back on the production of *The Underwater Menace*. Features actors Frazer Hines, Anneke Wills and Catherine Howe, studio assistant Gareth Gwenlan, production assistant Berry Butler and *Dalek* writer Robert Shearman.
- Audio commentary on Episode 1 with Patrick Troughton's son, Michael. Audio commentary on Episodes 2 and 3 with actors Anneke Wills, Frazer Hines and Catherine Howe, production manager Quentin Mann and sound designer Brian Hodgson. Archive audio commentary on Episode 4 with actor Patrick Troughton and directors Julia Smith and Hugh David. All commentaries presented and moderated by Toby Hadoke.
- *The Television Centre of the Universe Part 2* – Documentary looking at the studios that *Doctor Who* called home. Features Peter Davison, Janet Fielding, Mark Strickson, Richard Marson, Sue Hedden (AFM), Jane Ashford (Production Assistant), Alec Wheal (Senior Camera Operator), Bob Richardson (BBC Enterprises) and Simon Anthony (VT Engineer). Presented by Yvette Fielding.
- Subtitle production notes covering the making of the original production.

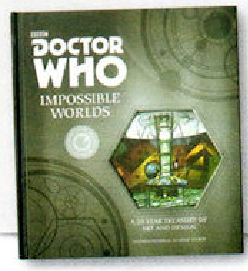
IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

OCTOBER

WEDNESDAY 21
BOOK - PARTWORK
- *Doctor Who: The Complete History* Issue 4 Panini, £9.99

MONDAY 26
DVD
- *The Underwater Menace* [Second Doctor] BBC DVD, £13.99



THURSDAY 29
BOOK - NON-FICTION
- *Impossible Worlds* by Mike Tucker and Stephen Nicholas. BBC Books, £30.00

MAGAZINE
- *The Essential Doctor Who* Issue 6: *Davros* Panini, £9.99

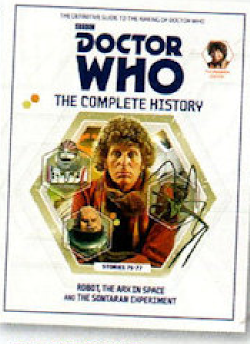
FRIDAY 30
AUDIO DRAMAS
- *The Forsaken* by Justin Richards. [Second Doctor] Big Finish, £14.99 (CD), £10.99 (download)
- *Planet of the Rani* by Marc Platt. [Sixth Doctor] Big Finish, £14.99 (CD), £12.99 (download)
- *Doom Coalition 1* by Matt Fitton, John Dorney, Marc Platt and Edward Collier. [Eighth Doctor] Big Finish, £20.00 (CD and download)
- *Jago & Litefoot Series Ten* by Simon Barnard & Paul Morris, Jonathan Morris, James Goss and Justin Richards. Big Finish, £30.00 (CD and download)
- *Torchwood: Fall to Earth* by James Goss. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO READING
- *The Way of the Empty Hand* by Julian Richards. [Second Doctor] Big Finish, £2.99 (download)

NOVEMBER

MONDAY 2
DVD
- *Doctor Who Series 9: Part 1* BBC DVD, £17.25

WEDNESDAY 4
BOOK - PARTWORK
- *Doctor Who: The Complete History* Issue 5 Panini, £9.99



THURSDAY 5
MAGAZINE
- Doctor Who Adventures Issue 8 Panini, £3.99

BOOK
- *Doctor Who: The Colouring Book* Puffin, £9.99

TALKING BOOK
- *Deep Time* by Trevor Baxendale, read by Dan Starkey. [Twelfth Doctor] BBC Audio, £22.50 (CD)

THURSDAY 12
MAGAZINE
- DWM Issue 493 Panini, £4.99

WEDNESDAY 18
BOOK - PARTWORK
- *Doctor Who: The Complete History* Issue 6 Panini, £9.99

MONDAY 30
AUDIO DRAMAS
- *The Shield of the Jötunn* [Sixth Doctor] by Ian Edgington. Big Finish, £14.99 (CD), £12.99 (download)
- *The Black Hole* [Second Doctor] by Simon Guerrier. Big Finish, £14.99 (CD), £10.99 (download)
- *Jago & Litefoot & Strax: The Haunting* by Justin Richards. Big Finish, £14.99 (CD), £12.99 (download)
- *Torchwood: Forgotten Lives* by Emma Reeves. Big Finish, £9.99 (CD), £7.99 (download)

All information correct at the time of going to press.

BOOK

BBC BOOKS
RRP £35.00

Impossible Worlds

RELEASED 29 OCTOBER

IN A NUTSHELL: The *Doctor Who* art department reveals a unique look behind the scenes of the television series.

According to co-author Mike Tucker, *Impossible Worlds* is the "'art of *Doctor Who*' book that we've all been waiting for."

His writing partner, Stephen Nicholas, agrees. "I have been dreaming of creating this book for so many years," he says. "Ever since our department started to create the artwork for the show, I thought this book would be the ideal way to show the public how the show is designed. *Impossible Worlds* hopefully gives you an insight into how *Doctor Who* is visualised before it's created."

Taking a tour through more than 50 years of the series' history, *Impossible Worlds* explores the universe of *Doctor Who* through the lens of the artists who have worked on it; from artists, costume teams, set designers and prop builders, to special and visual effects designers and the boffins behind the CGI wonders seen in the latest series.

"*Doctor Who* is not tied to a unique look," Mike says, "it reinvents itself to respond to the changing trends of each passing decade. We have drawings that go right back to 1963."

Compiling a complete history of *Doctor Who's* design has offered Stephen and Mike a fascinating insight into the evolution of the series' art.

"The series has had many designers over the years, and each designer has their individuality, each artist has their different process," explains Stephen. "Some start with sketches and then work up on computer, whereas others start with a 3D model and then work their design up in Photoshop to create the finished product. Some only used pencil and paper and worked their designs up in magic markers – which to be honest has an incredible finish and depth."

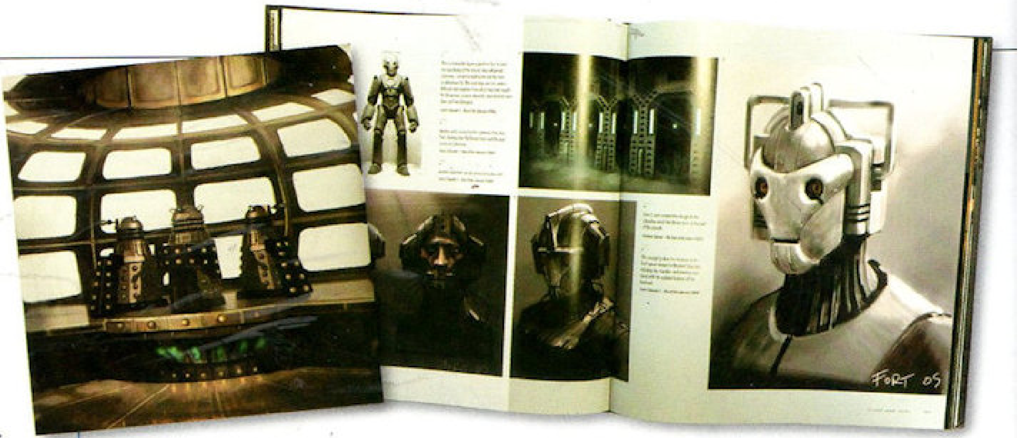
The book features some of the authors' own work – including an iconic piece from Stephen...

"As one of the historic constants of the show, the TARDIS box was one that needed designing and building first before anything else on the series," he says. "We needed to create a technical drawing for the construction company, and I was fortunate enough to be able to create this during the early stages of pre-production of the series. This design is included in the book."

The book also contains some surprises that have never before seen the light of day...

"When I saw Dan Walker's early designs for the Daleks and Cybermen in 2005 and 2006, I almost leapt off my chair," says Mike. "As a fan, I'd been waiting years to see these, so it's hugely exciting to be able to present them."

"There are many never-seen-before designs and we're extremely excited to be able to showcase them," adds Stephen. "You'll see many early designs and concepts of monsters and sets, and the inner workings of various historic elements. *Impossible Worlds* is going to take you where you haven't been before – enjoy!" **DAN TOSTEVIN**



> **"When I saw the early designs for the Cybermen, I almost leapt off my chair!"**
>
> **MIKE TUCKER AUTHOR**

BOOK

fantasticbooksstore.com
RRP £8.99

My Dalek Has a Puncture

RELEASED 24 OCTOBER

IN A NUTSHELL: Simon Fisher-Becker is best known to *Doctor Who* fans as Dorium Maldovar. *My Dalek Has a Puncture*, based on Simon's acclaimed one-man show, is an autobiographical look at his life and work.

"I'll get asked what's your biggest tip, and I always joke 'shave your head and paint yourself blue.'"

That might sound like an odd thing to say, but for Simon Fisher-Becker it's sage advice. Simon played blue-hued gangster Dorium Maldovar in three episodes of *Doctor Who* between 2010 and 2011. It's a role that has seen the actor become a fixture on the convention circuit, and to develop a one-man show, *My Dalek Has a Puncture*. "It answers most of the regular questions asked at conventions," explains Simon, "with personal anecdotes, and addressing the issue of 'I want to be an actor, what do I have to do?'"

Earlier this year, Simon was approached about adapting the show into a book. "It's autobiographical, it's not an autobiography," explains Simon. "But it does start when I was born and goes up to the point where I'm offered Dorium. There was a structure to the show that helped to create chapters easily."

Simon has sequels planned as both one-man shows and books for 2016 and 2017, and is still enjoying being associated with a character that has made him a fan favourite and allowed him to pen his first book.

"It's part biographical, part motivational, you could say, inspirational!" Simon pauses at this, before laughing uproariously. "The idea of me being a motivational speaker makes me barf!" **MARK WRIGHT**

AUDIO READING

BIG FINISH
RRP £2.99 (download)

The Way of the Empty Hand

RELEASED 31 OCTOBER

IN A NUTSHELL: A Second Doctor, Jamie and Zoe story, part of the *Doctor Who: Short Trips* series of new short stories.

The latest *Short Trips* story came from a question about the Doctor's combat skills.

"The starting principle for *The Way of the Empty Hand* was 'Okay, there's no point where the Third Doctor can learn Venusian Aikido, which means that the Second Doctor must know it at some point'," recalls writer Julian Richards. "'How do we show this off?'"

The resulting story is a high-stakes situation for the Second Doctor and one of his companions. "The premise is that the Doctor, Jamie, and Zoe land on a planet, and Jamie steps outside and immediately disappears," explains Julian. "He finds himself on a travelling gladiatorial arena that abducts people from planets as they go, and forces them to fight for the amusement of its overlord. The Doctor and Zoe find their way there, and the Doctor finds himself in the arena – *not* fighting anyone, as best that he can, for the majority of it."

That setting allowed Julian to include a real historical figure. "I am a karate instructor part-time, in addition to my studies," he explains. "I thought 'I want an excuse to put Gichin Funakoshi in a story', because as the father of modern karate as we understand it, I feel that he's someone whom history overlooks, while martial arts history knows an awful lot about him and respects him greatly."

"I guess the story is a mini-epic," Julian sums up, "because it's a big, space-bound thing, with a ruler being overthrown, and epic – admittedly one-on-one, but nonetheless – battles going on throughout. So it's kind of a tiny, mini, pocketed space-opera, in its own bizarre way..." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £30.00 (CD), £25.00 (download)

Jago & Litefoot
Series Ten

RELEASED 31 OCTOBER

IN A NUTSHELL: Four brand new stories – *The Case of the Missing Gasogene, The Year of the Bat, The Mourning After,* and *The Museum of Curiosities* – featuring the investigators of infernal incidents, in one box set.

Jago and Litefoot, the Victorian investigators introduced in 1977's *The Talons of Weng-Chiang*, are back for the landmark tenth run of their audio spin-off series.

"I've enjoyed the whole idea of developing him further," says actor Trevor Baxter, of his character, Litefoot, "from the really quite simple template in *The Talons of Weng-Chiang*, to the rather more complex character that he's emerged as."

"The thing about having done 10 series is that there's a lot of material out there," observes producer David Richardson, "so I think we felt we could be a little self-indulgent. This series is very much a celebration of who they are, and what *Jago & Litefoot* is, and the fact that it does now have a history. The crux of it is that Jago and Litefoot get their own biographer who's writing a book about them. That's not to say that we're looking backwards – the stories are all fresh, they move forwards, and we're trying out new ideas – but along the way, there are some lovely reflective, poignant and funny looks back at the past."

What effect does that biographer (Carruthers Summerton, played by Toby Hadoke) have on the main characters? "Initially, Litefoot's a little bit wary," reveals script editor Justin Richards. "He's a quieter, more personal character, whereas for Jago, the prospect of having his life story written is too good a thing to miss. Over the course of the series, Litefoot sort of comes round to the idea, and they become a little bit competitive as to which of them Summerton will portray in what light, and how they come across together."

After the introduction of Carruthers, Series Ten gives us a glimpse of Jago and Litefoot as younger men, sends Jago to the year 2000 while his friends in 1897 mourn his death, and – in Justin's season finale – introduces a museum dedicated to our heroes.

"It seemed a nice way to conclude that, to have a Jago and Litefoot museum," Justin explains, "something that does look back on the last 10 series. Not in too introspective or self-indulgent a way, but as an integral part of the story. So there are some recurring elements, things from the past. It's a way of bringing the audience in and celebrating 10 series of *Jago & Litefoot*, but also telling a new story in its own right." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Planet of the Rani

RELEASED 31 OCTOBER

IN A NUTSHELL: The Rani knows things about the Doctor's past that he would rather forget. She wants revenge, even if it takes a hundred years...

You wait ages for an evil Time Lord, and then four come along at once. The Monk recently returned on audio, Big Finish is about to introduce the Eleven, Missy is back on TV – and now the Rani is returning too.

"Several of these Time Lords are from the same Gallifreyan academic year, so it really begs the question: what exactly was Cardinal Borusa teaching them?!" marvels writer Marc Platt.

What makes the Rani stand out?

"The Rani is a brilliant scientist, focused on her work," says Marc. "And if her plans don't always meet with success, she can either lay on the charm or terrorise her subjects into providing fresh back-up."

Planet of the Rani is the second appearance of Siobhan Redmond in the title role, which she inherited from the late Kate O'Mara last year.

"Siobhan brings a disarming warmth to the role," suggests Marc, "but she's still rich with the original's calculating amorality. And when she needs to be ferocious, she can really let rip."

The story takes place on Miasimia Goria, the planet over which the Rani once ruled, as revealed in her début story, 1985's *The Mark of the Rani*.

"Miasimia Goria was an ancient world," Marc explains. "It was not a mighty hub of galactic civilisation. In fact, it should have been barely significant at all. Its inhabitants lived a 'mostly harmless' life of idyllic pastoral tranquillity.

"Then the Rani arrived with plans of her own. Her experiments into developing the mental capacities of her subjects resulted in chaos, forcing her to flee in the hope of finding a cure elsewhere. After several untimely encounters with the Doctor, she planned a way to return home from the prison in which he incarcerated her. And if that involved taking revenge on her goody-goody nemesis in the process, all the better. But has Miasimia Goria survived the ravages of the Rani's experiments? And in her absence, will anyone have taken over her empty throne..?" **DAN TOSTEVIN**

Miranda Raison (Constance), Colin Baker (the Sixth Doctor) and Siobhan Redmond (the Rani).

BACK ON TV!

Your guide to the *Doctor Who* repeats showing on British TV over the next month...

On HORROR

OCTOBER

Doctor Who and the Silurians (Episodes 5 & 6)	Thursday 15
Doctor Who and the Silurians (Episodes 7)	Friday 16
Inferno (Episode 1)	Friday 16
Inferno (Episode 2 & 3)	Monday 19
Inferno (Episode 4 & 5)	Tuesday 20
Inferno (Episode 6 & 7)	Wednesday 21
Terror of the Autons (Episodes One & Two)	Thursday 22
Terror of the Autons (Episodes Three & Four)	Friday 23
The Dæmons (Episodes One & Two)	Monday 26
The Dæmons (Episodes Three & Four)	Tuesday 27
The Dæmons (Episode Five)	Wednesday 28
The Sea Devils (Episode One)	Wednesday 28
The Sea Devils (Episodes Two & Three)	Thursday 29
The Sea Devils (Episodes Four & Five)	Friday 30

NOVEMBER

The Sea Devils (Episode Six)	Monday 2
The Three Doctors (Episodes One & Two)	Tuesday 3
The Three Doctors (Episodes Three & Four)	Wednesday 4
Carnival of Monsters (Episodes One & Two)	Thursday 5
Carnival of Monsters (Episodes Three & Four)	Friday 6
Planet of the Daleks (Episodes One & Two)	Monday 9
Planet of the Daleks (Episodes Three & Four)	Tuesday 10
Planet of the Daleks (Episodes Five & Six)	Wednesday 11

On WATCH

OCTOBER

Night Terrors	Saturday 18
The Girl Who Waited	Saturday 18
The God Complex	Saturday 18
Closing Time	Saturday 18
The Wedding of River Song	Saturday 18
Doctor Who: The Companions	Saturday 18
The Doctors Revisited: William Hartnell	Sunday 25
The Doctors Revisited: Patrick Troughton	Sunday 25
The Doctors Revisited: Jon Pertwee	Sunday 25
The Doctors Revisited: Tom Baker	Sunday 25
The Doctors Revisited: Peter Davison	Sunday 25
The Doctors Revisited: Colin Baker	Sunday 25
Asylum of the Daleks	Sunday 25
Dinosaurs on a Spaceship	Sunday 25
A Town Called Mercy	Sunday 25
The Power of Three	Sunday 25
The Angels Take Manhattan	Sunday 25

NOVEMBER

The Doctors Revisited: Sylvester McCoy	Sunday 1
The Doctors Revisited: Paul McGann	Sunday 1
The Doctors Revisited: Christopher Eccleston	Sunday 1
The Doctors Revisited: David Tennant	Sunday 1
The Doctors Revisited: Matt Smith	Sunday 1
The Bells of Saint John	Sunday 1
The Rings of Akhaten	Sunday 1
Cold War	Sunday 1
Hide	Sunday 1
Journey to the Centre of the TARDIS	Sunday 8
The Crimson Horror	Sunday 8
Nightmare in Silver	Sunday 8
The Name of the Doctor	Sunday 8

On BBC Three

OCTOBER

Before the Flood	Friday 16
The Girl Who Died	Friday 23
The Woman Who Lived	Friday 30

NOVEMBER

The Zygon Invasion	Friday 6

All information correct at the time of going to press.

WOTCHA!

The page that is not a Worcestershire Talbot.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#63

LORD CRANLEIGH'S BRAIN

It's been two or three months since we last spent some quality time teasing open the hidden compartments in the eternally fascinating puzzle-box that is 1982's *Black Orchid*, but please don't think that all its enigmas are now unravelled. On the contrary, I just idly tugged at another loose thread, and now look what's happened. Piles of the stuff all over the floor. Again.

Let us begin by pondering together the scene in *Black Orchid*'s first episode when, in the process of procuring some fancy-dress costumes for our heroes, Lord Cranleigh enquires whether Adric is Scandinavian. "Not quite," responds the Doctor, "He's Alzarian." So far, so good: scriptwriter Terence Dudley is offering up a spot of good-natured banter along the lines of the old "Gallifrey, Ireland" gag so beloved of Bob Baker and Dave Martin. But it's Cranleigh's next line that's really interesting: "Ah, I never could remember all those funny little Baltic bits," continues his lordship. "Geography was never my strong point. My brother stole all the thunder there. Positive Odin!"

To be vaguely serious for a moment, there's much to admire in that line. As a writer of dialogue, Terence Dudley is an underestimated talent: his sweetly elegant facility for slipping character, colour and plot information into ostensibly inconsequential chit-chat is a distinguishing mark of all his *Doctor Who* scripts. *Four to Doomsday* in particular is packed with fine examples. Here, he slyly slips in a little reminder of the hobbies of Cranleigh's missing elder brother George, and then tops off the line with a spring-back to the Scandinavian theme. It's rather neat. And yet all is not quite as it should be. Given that it's clearly intended as a witty joke about Scandinavian thunder, the punchline should of course be "Positive Thor", not "Positive Odin" – and yet "Positive Odin" is the line as scripted by Terence Dudley (and yes, I've checked. It wasn't a rehearsal change). This leaves us with two possibilities, the duller of which is that Dudley just got it wrong. However, I'm inclined to be generous, and to assume that the mistake is not Dudley's, but Cranleigh's. In other words, Dudley has deliberately included the erroneous "Positive Odin" as an enticingly subtle reinforcement of an uncomfortable fact that surfaces repeatedly throughout *Black Orchid*: namely, that young Charles Cranleigh is, not to put too fine a point on it, a bit of a thicko.

Poor old George.

He doesn't half come out with some peculiar stuff. Shortly after things turn nasty and the Doctor is accused of murder, Charles takes a phone call from his old friend Smutty Thomas: "Smutty!" he cries delightedly. "Now listen, that fellow you sent us. Won the blessed game for us. First class bat and a demon bowler!" Rather than: "Smutty. Now listen, that fellow you sent us. I'm afraid he appears to have murdered one of the servants." Things get even more baffling after the Doctor has been arrested and carted off to the police station, at which point we witness Charles 'Thicko' Cranleigh having a little conspiratorial confab with his mother, during which Madge 'The Bitch' Cranleigh reveals that the male nurse has also been killed. "And you said nothing?" cries Thicko. "It would do no good," sighs The Bitch. "Do no good?" echoes an incredulous Thicko. "Mother, we can't let that Doctor fellow suffer for something he hasn't done!"

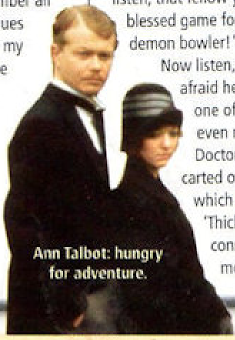
Eh? What? Hold it right there. This sudden outbreak of righteous indignation on Charles's part can only mean that until this moment, he has genuinely believed that the Doctor is the notorious butler-strangling, fiancée-abducting murderer of Cranleigh Hall, despite the fact that he is perfectly well aware that his own homicidally deranged, fiancée-obsessed brother is locked away upstairs. He really is a twerp, isn't he? Positive Dur-Brain.

Bearing all this in mind, one can't help but wonder what happens after the touching post-funeral scene which concludes *Black Orchid*. Does Ann Talbot go through with her engagement and get married to Thicko? Or does she have second thoughts?

Picture, if you will, a missing scene in Miss Talbot's bedroom, shortly before that farewell tableau on the front lawn. Ann is helping Nyssa to box up those fancy-dress souvenirs...

ANN: "Oh, Nyssa. I don't want to marry Charles. He's such a Thicko. I wanted to marry Bolshie George so that I could go off and have wild, dangerous, exotic adventures."
NYSSA: "Oh, Ann. I hate having wild, dangerous, exotic adventures. I only joined the Doctor to look for my father, and then it turned out he was dead. Oh, how I wish I could go back to living a sheltered life of privilege with a bunch of stupid rich men and daft old ladies." *[Pause. They look at each other. The penny drops.]*

IN A NUTSHELL: Two peas in a pod. Positively, two peas in a pod.

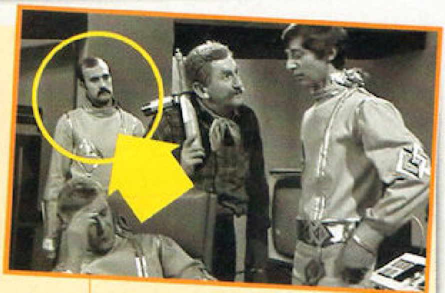


Ann Talbot: hungry for adventure.

SUPPORTING ARTIST *of the month*

"In the Space Corps, you can sail the galaxies / In the Space Corps, you can put your mind at ease / In the Space Corps, you can travel very far / In the Space Corps, you can see the planet Ta!"

But for some, that just isn't enough. Take a look at the mournful recruit who mutely looks on while his superiors interrogate Milo Clancey in Episode Two of *The Space Pirates*. He pops into view at around 10:30, just as General Hermack delivers the remarkable line "How much argonite did you have on each floater?", and over the next couple of minutes the air hangs heavy with the cosmic melancholia billowing from his expressive face. Oh, he looks jolly splendid in his smart PVC uniform and silvery gauntlets, but there's something about the eyes, and the droop of that generous moustache, which suggest that he'd swap it all for a bachelor pad in Greenwich Village circa 1979. It's a notion reinforced by the fact that he appears to be rather envious of Milo Clancey's old-school lumberjack shirt and leather trousers. Try as he might, he can't stop covetously checking them out when he thinks nobody's looking. Bless. Young man, there's no need to feel down.



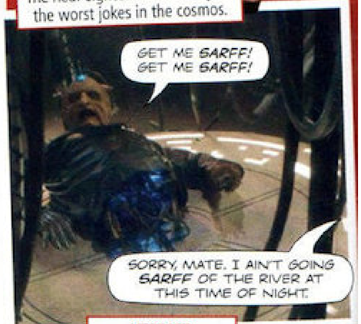
Time and the Rennie
CONTAINS LOYHARGIL
Castrovalka-Seltzer
A MILD MEDICAMENT DISTILLED FROM HERBS
ORIGINAL
PREVENTS CARMINE SEEPAGE

MEDICINE CUPBOARD TOP TEN

▲ TIME AND THE RENNIE ▲
▲ THE CURSE OF NUROFENRIC ▲
▼ THE STREPSILURIANS ▼
▼ THE DALEKS' PLASTER PLAN ▼
▲ CASTROVALKA-SELTZER ▲
▼ NYTOL TERRORS ▼
▲ PARACETAMOL TOWERS ▲
▲ THE SHAKESPEARE CODEINE ▲
▲ PREPARATION H BIDMEAD ▲
▲ THE TWIN DILEMSIP ▲

WHAT A LOAD OF RUBEISH

The near-sighted nitwit analyses the worst jokes in the cosmos.


GET ME SARFF! GET ME SARFF!
SORRY, MATE. I AIN'T GOING SARFF OF THE RIVER AT THIS TIME OF NIGHT.

VERDICT:
"I can't quite see it."

THE *Six Faces* OF DELUSION

Exceptionally fascinating though they are, the Cranleighs aren't the only posh people on the planet. Which five of these are genuine entries in *Doctor Who's Who's Who*, and which one is as common as muck?

Answer revealed at the bottom of the page.

1. Tristan de Vere Cole, director of *The Wheel in Space*, was born at Balmoral Castle.
2. Tristan de Vere Cole was brought up as the son of Horace de Vere Cole, the eccentric toff poet and prankster whose notorious practical jokes are believed to have included the famous Piltdown Man hoax.
3. In reality, Tristan de Vere Cole was the illegitimate son of the famous painter Augustus John.
4. The famous painter Augustus John caught sight of future *Doctor Who* luminary Jack Watling in a London street one day in the 1930s. Transfixed by the young actor's good looks, the artist insisted on taking him home to sketch his portrait.
5. The young Jack Watling was also admired by the future Queen Elizabeth II, who was a fan of his early films and had a teenage crush on him.
6. Queen Elizabeth II is understood to be a keen *Doctor Who* fan, and reportedly watches box sets of the series during her summer holidays at Balmoral Castle.

The Six Faces of Delusion: Number 1 is the fib. Unlikely as it may seem, the other five are all true. Top hole, what?

NEXT Issue!

Exclusive previews of the final four episodes of the new series...

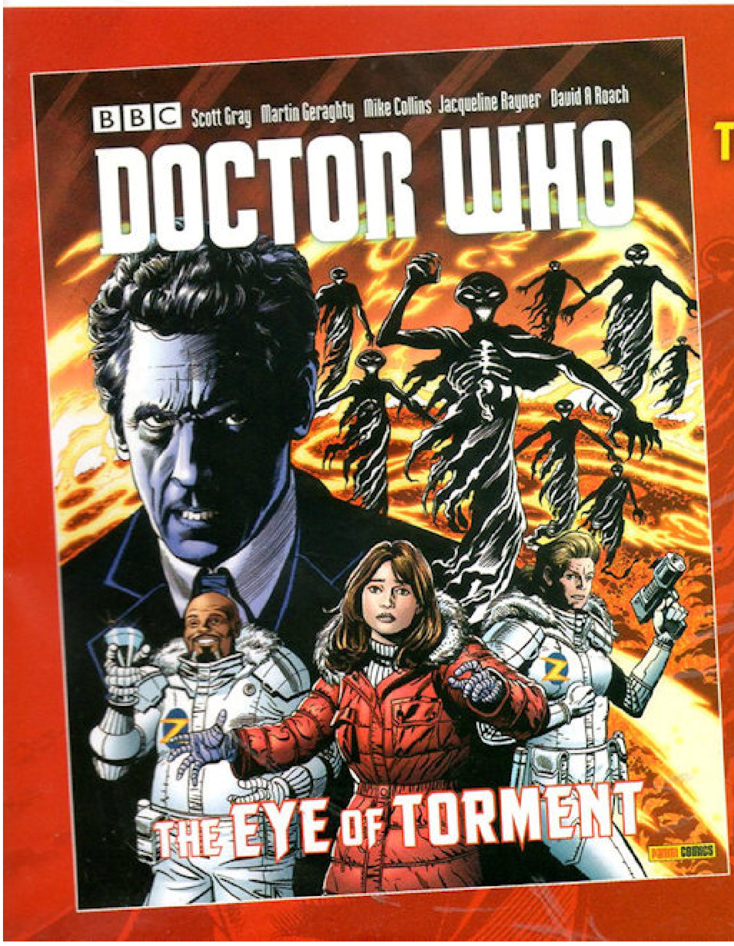
SLEEP NO MORE
FACE THE RAVEN
HEAVEN SENT
HELL BENT

PLUS!

Comic strip, competitions, interviews, news, reviews, and all your favourites!

BBC
DOCTOR WHO
MAGAZINE™

DWM 493 available at WHSmith, newsagents and comic shops from 12 November 2015 price £4.99


BBC Scott Gray Martin Geraghty Mike Collins Jacqueline Rayner David A Roach
DOCTOR WHO
THE EYE OF TORMENT
PANINI COMICS

OUT NOW!

THE EYE OF TORMENT

A TWELFTH DOCTOR COMIC COLLECTION

BY SCOTT GRAY, MARTIN GERAGHTY, MIKE COLLINS, JACQUELINE RAYNER, AND DAVID ROACH!

ALSO CURRENTLY AVAILABLE

DOCTOR WHO
THE CRIMSON HAND
THE CHILD OF TIME
NEMESIS OF THE DALEKS
THE CHAINS OF OLYMPUS
HUNTERS OF THE BURNING STONE
THE CRUEL SEA
THE BLOOD OF AZRAEL
THE GOOD SOLDIER

BRAND NEW AUDIO ADVENTURES IN TIME AND SPACE

BBC DOCTOR WHO

TIM TRELOAR • KATY MANNING • RICHARD FRANKLIN

THE THIRD DOCTOR ADVENTURES

FIVE-DISC BOX SET OUT NOW ON CD OR DOWNLOAD!

BIG FINISH WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence.
BBC logo © BBC 1996. Doctor Who logo © BBC 2009.